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ENGLISH 10



LEARNING FACILITATOR'S MANUAL



**Distance
Learning**

Alberta
EDUCATION

English 10

**LEARNING FACILITATOR'S
MANUAL**



Note

This English Learning Facilitator's Manual contains answers to teacher-assessed assignments and the final test; therefore, it should be kept secure by the teacher. Students should not have access to these assignments or the final tests until they are assigned in a supervised situation. The answers should be stored securely by the teacher at all times.

English 10
Learning Facilitator's Manual
Modules 1-8
Alberta Distance Learning Centre
ISBN No. 0-7741-0526-7

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Teachers

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The Alberta Distance Learning Centre is dedicated to upgrading and continually improving your learning facilitator's manual so that it accurately reflects any necessary revisions we have had to make in the student module booklets or the assignment booklets. The types of revisions that will be made are those that make the course more accurate, current, or more effective.

The ADLC will send you the latest enhancements and upgrades for your learning facilitator's manual if you return the following registration card to: Alberta Distance Learning Centre, Box 4000, Barrhead, Alberta, T0G 2P0, Attention: Design Department.

ADLC Learning Facilitator's Manual Registration Card

First Name

Surname

School Name

School Phone Number

School Address

City

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Course Title

Approximate Date of Purchase



You can help ensure that distance learning courseware is of top quality by letting us know of areas that need to be adjusted. Call the Alberta Distance Learning Centre free of charge by using the RITE line and ask for the Editing Unit. Also, a teacher questionnaire has been included at the back of most learning facilitator's manuals. Please take a moment to fill this out.

We're looking forward to hearing from you!



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Introduction

A survey of these course materials will confirm that this new learning package has been specially designed for many kinds of teachers working in a variety of situations.

Which Category Do You Fit?

☐ Small Schools Teacher

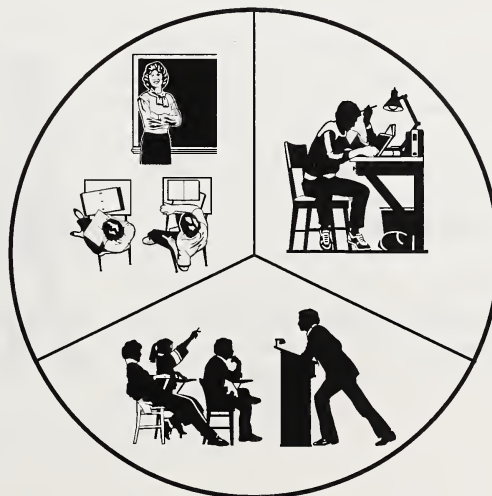
- ☐ inexperienced
- ☐ experienced, but in other subject areas
- ☐ experienced in teaching English 10, but wanting to try a different approach

☐ Distance Learning Teacher

- ☐ travelling to schools within the jurisdiction
- ☐ using facsimile and teleconferences to teach students within the area

☐ Larger Schools Teacher

- ☐ inexperienced
- ☐ experienced in teaching English 10, but wanting to try a different approach



Because these materials have been created by experienced classroom teachers and distance learning specialists, they have many advantages for students and teachers regardless of their situations.

Advantages for Students

- incorporates a strong learner-centred philosophy
- promotes such qualities in the learner as autonomy, independence, and flexibility
- is developed through media which suit the needs and circumstances of the learner
- reflects the experiential background of Alberta students
- opens up opportunities by overcoming barriers that result from geographical location
- promotes individualized learning, allowing learners to work at their own pace

Advantages for Teachers

- allows teachers maximum teaching time and minimizes preparation time
- includes different routes through the materials to suit different learners
- incorporates a wide range of teaching strategies, in particular those using independent and individual learning
- delivers curriculum designed by education specialists that reflects the Alberta Education Program of Studies with an emphasis on Canadian content
- provides learning materials which are upwardly compatible with advanced educational technology

Does it sound like something you could use?

The student materials are not the only components designed for independent, guided instruction; so is this Learning Facilitator's Manual. It begins with an overview of the current Alberta Education Program of Studies for English 10. This summary is included for inexperienced teachers or those teachers who have found themselves teaching English 10 when their training is in other subject areas. This brief summary is not meant to replace the Alberta Education Program of Studies, but rather to help teachers confirm the highlights of the program.

Other parts of this introduction have also been included to help teachers become familiar with this new courseware and determine how they might want to use it in their classroom.

Beyond the introduction the guide itself contains answers, models, explanations, and other tips generated by the teachers who authored this course.

The courseware and LFM are the products of experienced classroom teachers and distance learning specialists. It is the hope of these teachers that their experience can be shared with those who want to take advantage of it.



Overview of the Program of Studies

THE PHILOSOPHY OF THE LANGUAGE ARTS PROGRAM

Certain fundamental principles relating to the nature of language, to children's development, and to language learning have provided the theoretical framework for the development of the language arts program. Following is a list of these principles:

- A language arts program should emphasize lifelong applications of language arts skills.
- Language use reflects the interrelatedness of the processes of listening, speaking, reading, writing, and viewing.
- Language is used to communicate understandings, ideas, and feelings; to assist social and personal development; and to mediate thought processes.
- Language functions throughout the entire curriculum.
- In the early years, the child's thinking and language ability develop in his or her own dialect.
- In the high school years, more emphasis should be placed on the recognition of quality and flexibility in the use of language.
- Language variation is an integral part of language use.
- Experience and language are closely interwoven in all learning situations. On the one hand, experiences expand students' language by providing them with new meanings and by modifying and enlarging previously acquired ones. On the other hand, as students gain in their ability to understand and use language, they can enter into, comprehend, and react to a variety of experiences.
- Language expansion occurs primarily through active involvement in language situations.
- Through talking, the students learn to organize their environment, interpret their experiences, and communicate with others. As they mature they continue to use talking for these purposes as well as to check their understandings against those of others and to build up an objective view of reality.
- Through writing, the student can learn to clarify thought, emotion, and experience, and to share ideas, emotions, and experiences with others.
- Various mass media have their own characteristic ways of presenting ideas.

Overview of English 10

RATIONALE

The language arts program is organized around the development of important concepts in the five language arts: speaking, writing, reading, viewing, and listening.

An integrated approach to teaching the language arts is strongly recommended.

Literature is an important part of the language arts curriculum. In fact, literature provides the subject matter for much of the reading, speaking, writing, listening, and viewing in the program. Each course in the program contains objectives, concepts, and materials which extend the range of students' response to literature, deepen their understanding of the nature of literature, and provide rich opportunities for the exploration of human experiences and values.

In order to accommodate students with a wide range of abilities, needs, interests, and aspirations, there exist two streams. The English 13, 23, 33 stream has been designed as an alternative program for many students and the most appropriate one for the skill level of many high school students. For students of average ability either stream may be acceptable depending on the student's interest, attitudes, and future plans. The English 10, 20, 30 stream is more appropriate for students intending to pursue further academic studies at the university level, while the English 13, 23, 33 stream is more appropriate for students intending to go to vocational school or to seek employment immediately after leaving high school.

STATEMENT OF CONTENT: ENGLISH 10

Writing

The student should be able to

- use brainstorming, group or class discussion, exploratory writing, personal experience, and incidental reading to generate ideas for writing
- identify and limit a topic with some assistance from class discussion or teacher suggestion and select material appropriate to the subject, purpose, and audience from ideas generated during prewriting activities
- recognize the value of drawing upon personal and vicarious experience in producing an individual approach to a composition
- plan a composition, and allow for discovery of meaning while writing
- write an introduction which leads the reader directly to the topic
- state a thesis clearly, when appropriate, and limit the content of the composition to pertinent material

- demonstrate awareness of the importance of developing ideas rather than simply stating them
- use various methods of development such as reasons, examples, descriptive details, and illustrations
- demonstrate the ability to organize thoughts coherently
- compose a suitable ending
- review assignments and compositions carefully to ensure that all instructions have been followed
- identify and improve the expression of ideas that are not adequately developed and eliminate extraneous material
- revise, where appropriate, word choice and sentence structure
- proofread for errors in grammar, word usage, punctuation, and spelling
- prepare a final draft, carefully edited and proofread, with a suitable title, footnotes, and bibliography where appropriate
- use personal or exploratory writing, such as journal writing or personal reactions, to express and clarify thoughts and feelings and to develop ideas for other types of writing
- share thoughts or feelings through pieces of shaped and polished writing, such as personal essays, short stories, or poems
- use clear, functional prose when the purpose is utilitarian, such as when writing a report or a literary analysis
- write a convincing argument in support of a clearly defined position
- report on an activity or subject within his or her own experience on which some research has been done
- narrate events clearly, arranging them in chronological order and maintaining a consistent point of view

Reading/Literature

The student should be able to

- respond with increasing sensitivity, thoughtfulness, articulation, and self-reliance to the material which he or she reads

- understand that the study of literature involves initial reading of the material; personal response; sufficient thoughtful consideration to ensure understanding; possible sharing of one's response with others orally or in writing; and, where appropriate, a personal, social, or critical evaluation
- understand that reading literature can increase enjoyment, knowledge, and appreciation of literature, increase understanding of his or her own self as well as others; and gain knowledge of his or her cultural heritage
- read literature for the enjoyment and stimulation of the imagination it provides, as well as for an understanding of its content and emotional appeal
- expand experience vicariously
- relate literary experience to personal experience
- identify the author's purpose for writing
- recognize implications and readily identify the more subtle inferences of reading
- differentiate between literal and figurative statements
- recognize common allusions and discuss their significance in context
- understand the use of symbols to express abstract ideas in concrete terms, recognize the common use of symbols in everyday language and life, and recognize common literary symbols
- understand the concept of theme, and identify theme(s) in a literary selection
- understand the characteristic differences between prose and poetry; non-fiction and fiction; and between materials designed for silent and oral reading or oral/visual presentation
- discuss the structure of the plot of a short story or novel or drama or narrative poem, using appropriate terminology
- understand the basic concepts of poetic form
- recognize some stylistic devices used in literature, such as imagery
- recognize the point of view in literary selections which he or she reads
- use precise diction to describe characters
- infer the motive for a character's behaviour and judge the plausibility of character change
- consider the temporal and physical setting in interpreting the action of a narrative

- recognize that both reading rate and comprehension may be increased through the application of good reading techniques, such as reading in larger thought units and making effective use of contextual clues, and that comprehension must not be sacrificed for speed
- recognize that one's reading rate should vary depending on purpose and material and be able to use a reading rate appropriate to the purpose and the complexity of the material
- use skimming as a rapid reading technique and use scanning as a process for quickly locating information
- recognize that reading of complex material will be more effective if a reading strategy such as SQ3R (Survey-Question-Read-Recite-Review) is used
- locate required information in the school library using a variety of standard sources

Viewing

The student should be able to

- identify the purpose, message, and intended audience of viewed communications
- understand that the message of a visual presentation is affected by factors such as colour, angle, and movement
- recognize how the content of the image is affected by the use of such devices as camera angles, framing, and arrangement into sequences
- recognize the intentional use of sound to create appropriate atmosphere for the visual message, to communicate content which is supplemented by the visual message, or to soothe, irritate, or distract the viewer
- discuss emotions, facts, and opinions expressed visually
- discuss relationships among feature films, TV movies, novels, and plays or among short films, short stories, one-act plays, and poetry

Listening

The student should be able to

- recognize that effective listening is an active process which requires not only literal comprehension but also interpretive and critical thinking
- observe the courtesies of a good listener
- recognize and recall the central and supporting ideas in an oral presentation

- identify the speaker's purpose
- be sensitive to both verbal and non-verbal indicators of the speaker's intent or attitude such as inflection and gestures
- recognize that listening for information is an everyday activity that can be improved by knowing and using good listening techniques
- distinguish between fact and opinion
- identify the functions and intentions of the speaker and differentiate between the content of the address and the performance of the speaker

Speaking

The student should be able to

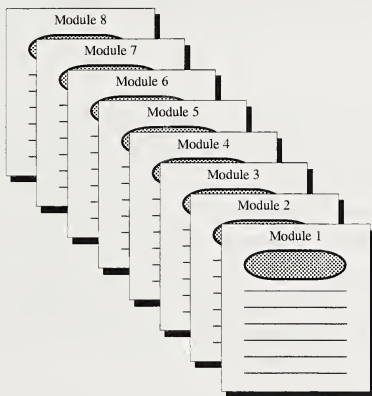
- realize that by expressing thoughts orally, his or her own thinking can be clarified and extended
- express thoughts clearly when responding to literature, when generating ideas for writing and more formal speaking, and when revising and editing material such as in writing workshop situations
- increase his or her confidence in speaking extemporaneously on familiar topics, in oral reading of appropriate prose or poetry selections, and in giving prepared talks from notes or memory
- exhibit increased facility in the effective use of vocabulary to convey ideas and feelings accurately and concisely
- use voice production factors, such as volume and stress, and non-verbal factors, such as gestures and eye contact, to effectively communicate meaning, mood, and interest
- make a positive contribution to a small group discussion by contributing to the advancement of the ideas and thinking of the group and by observing the courtesies of group discussion
- summarize main points and conclusions
- express thoughts and feelings, explore ideas, and seek information through talk which is appropriate for the audience, purpose, and context
- understand and observe the rules and procedures that govern a business meeting
- develop competence in presenting information orally, enhancing some presentations by the use of diagrams, charts, or demonstrations, if appropriate
- develop a topic adequately, arrange ideas in an appropriate order, and finish with a concluding statement

Structure of the Learning Package

Basic Design

This new learning package involves many other components in addition to the Learning Facilitator's Manual.

Modules



Contents
Overview Evaluation
Section 1 Activity 1 Activity 2 etc.
Section 2 Activity 1 Activity 2 etc.
Section 3 Activity 1 Activity 2 etc.
Section 4 Activity 1 Activity 2 etc.
Module Summary

The print components involve many booklets called modules. These modules contain guided activities that instruct students in a relevant, realistic setting.

The modules have been specially designed to promote such qualities in the learner as autonomy, independence, and flexibility. Writers have incorporated such teaching strategies as working from the concrete to the abstract, linking the old to the new, getting students actively involved, and using advance, intermediate, and post organizers. Many other techniques enable learners to learn on their own for at least some of the time.

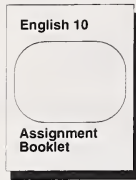
The structure of the module booklets follows a systematic design. Each module begins with a detailed table of contents which shows the students all the main steps. It acts as an organizer for students. The overview introduces the module topic or theme. A graphic representation has been included to help visual learners and poor readers. The introduction also states the weightings of each assignment.

The body of the module is made up of two or more closely related sections. Each section contains student activities that develop skills and knowledge centred around a theme.

The activities may involve print, audio, and video formats. At times the student and the learning facilitator are allowed to choose the activity that best suits the student's needs and interests. Other activities such as the Extra Help and Enrichment are optional pathways. This flexibility caters to each student's personal situation.

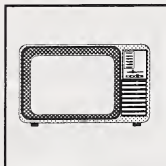
The summary focuses on the skills and strategies that the student has learned.

Assignment Booklet

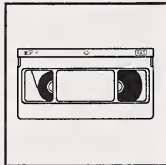


Accompanying each module is an assignment booklet. The activities in these booklets can be used for formative and for summative assessments. The students should complete these assignment booklets when they have thoroughly reviewed the module materials. The assignment booklets have been designed for classroom use, for faxing, or for mailing. **If the booklets are not being mailed, you should remove the outside cover.**

Media



TELEVISION



VIDEOCASSETTE



AUDIOCASSETTE



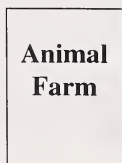
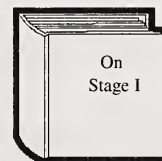
COURSE
AUDIOCASSETTE
(providing general
teacher guidance)

The package also includes references to media. Pathways have been developed so students can use a variety of media to achieve the objective. These different routes have been included to suit different learners. Wherever videos have been included, a print pathway is also available. This way, if the media resource isn't available or desired, a student can follow the print pathway and still successfully achieve the objective.

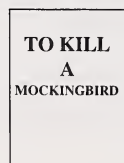
A special audiocassette features a teacher guiding the student through the course. The appearance of the teacher icon reminds students that there is this additional help available.

If the students are working individually, you may find this cassette a valuable asset. If you are working in a large group, you may wish to guide the students yourself.

Textbooks and Reference Books



OR



Materials, Media, and Equipment

Mandatory Components

Equipment (Hardware)	Media	Materials
<ul style="list-style-type: none">• audiocassette player	<ul style="list-style-type: none">• prepared audiocassettes (come with learning package)• blank audio tapes	<ul style="list-style-type: none">• LFM for English 10• one complete set of module booklets (8) and assignment booklets (8) for each student• Writing Journal• There is a final test.

Optional Components

Equipment (Hardware)	Media	Materials
<ul style="list-style-type: none">• VCR• TV• Radio	<ul style="list-style-type: none">• videocassettes <p>Videocassettes used in the course may be available from the Learning Resources Distributing Centre or ACCESS Network. You may also wish to call your regional library service for more information. Some videos can be rented at local video rental outlets.</p>	

Using This Learning Package in the Classroom

Conventional Classroom

Whether your classroom has desks in rows or tables in small groups, you may be most comfortable with a learning system that you can use with all your students in a paced style. In other words, you may want a package that will suit all of your students, so they can move through the materials as one group or several small groups. Because these materials contain different routes or pathways within each unit, they can address various learning styles and preferences. The materials also include many choices within the activities to cater to different thinking levels and ability levels. Because of their versatility and flexibility, these materials can easily suit a conventional classroom.

Open-Learning Classroom

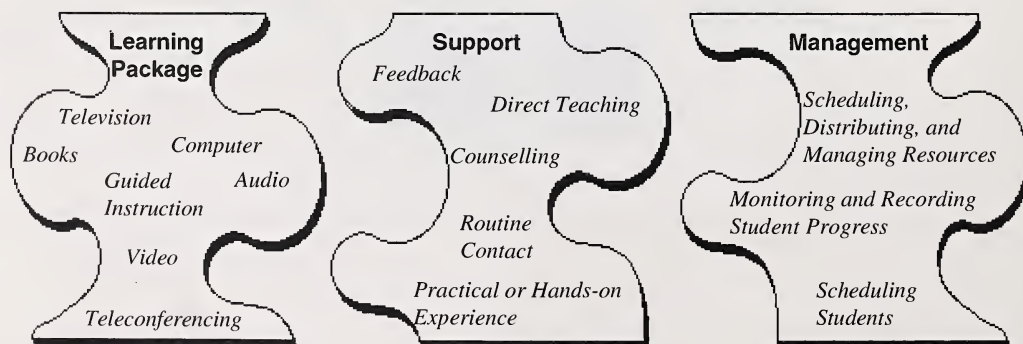
Open learning is the concept of opening up opportunities by overcoming barriers of time, pace, and place by giving the learners a package specially designed to enable them to learn on their own for at least some of the time.

Such a concept is not new. Many teachers can recite attempts to establish an individualized learning system as they recognized the importance of trying to personalize courseware to meet each individual student's needs. But these efforts often failed due to lack of time and lack of quality materials that conformed to Alberta specifications.

Due to advanced educational technology and improved Alberta-specific learning packages, a student-centred approach is now possible. Improved technology now allows us to provide support to learners individually, regardless of their pace or location. A teacher cannot be in twenty-eight places at one time offering guidance. However, media and a well-designed learning package can satisfy individual needs. Technology can also help provide an effective management system needed to track the students as they progress independently through the materials.

The key to a successful open-learning system depends on three vital elements: a learning package specially designed to enable students to learn effectively on their own for at least some of the time; various kinds of learner support; and a management system and style that ensures that the open-learning system runs smoothly.

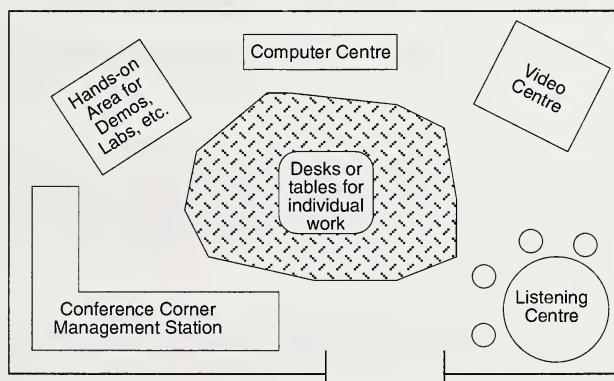
The Key to a Successful Open-Learning System



Learning Package

The specially designed learning package needed for a successful open-learning system has been developed for you. The objectives teach current Alberta specifications using strategies designed for individualized instruction. As the learning facilitator, you need to be sure to have all the components in the learning package available to students as needed.

If adequate numbers of media are available to satisfy the demand, a centre can be established for specific media.



You may not have the luxury to have enough hardware to set up a permanent video or computer centre in your classroom. In that case, students should be encouraged to plan ahead. Perhaps every three to five days they should preview their materials and project when they would need a certain piece of media. This would allow you to group students, if necessary, or reserve media as required.

Support

Support is definitely a key element for successful learning, and when you're planning an individualized, non-paced program, you need to carefully plan when and how support will be given.

The materials contain a form of consistent support by providing immediate feedback for activities included in the module booklet. High school students have solutions, models, explanations, and guides included in the appendix of every module booklet. These are included so students can receive immediate feedback to clarify and reinforce their basic understanding before they move on to higher levels of thinking.

As the learning facilitator, you may be needed to offer more personal guidance to those students having difficulty, or you may need to reinforce the need for students to do these activities carefully before attempting the assignments in the assignment booklet.

The activities include choices and pathways. If a student is having difficulty, you may need to encourage that student to work on all the choices rather than one. This would provide additional instruction and practice in a variety of ways.

Another form of support is routine contact with each individual. This might be achieved with a biweekly conference scheduled by you, or as students reach a certain point (e.g., after each section is completed), they may be directed to come to the conference area.

Special counselling may be needed to help students through difficult stages. Praise and encouragement are important motivators, particularly for those students who are not used to working independently.

Direct teaching may be needed and scheduled at certain points in the program. This might involve small groups or a large group. It might be used to take advantage of something timely (e.g., election, eclipse, etc.), something prescheduled like the demonstration of a process, or something involving students in a hands-on, practical experience.

Support at a distance might include tutoring by phone, teleconferencing, faxing, or planned visits. These contacts are the lifeline between learners and distance education teachers, so a warm dialogue is essential.

Management

Good management of an open-learning system is essential to the success of the program. The following areas need action to ensure that the system runs smoothly:

- **Scheduling, Distributing, and Managing Resources** – As discussed earlier, this may require a need for centres or a system for students to project and reserve the necessary resources.
- **Scheduling Students** – Students and teachers should work together to establish goals, course completion timelines, and daily timelines. Although students may push to continue for long periods of time (e.g., all morning), teachers should discourage this. Concentration, retention, and motivation are improved by taking scheduled breaks.
- **Monitoring Student Progress** – You will need to record when modules are completed by each student. Your data might also include the projected date of completion if you are using a student contract approach.



Sample of a Student Progress Chart

		Module 1	Module 2	Module 3	Module 4	Module 5	Module 6	Module 7	Module 8	Final Test
<i>Billy Adams</i>	P									
	A									
<i>Louise Despina</i>	P									
	A									
<i>Violet Klaissian</i>	P									
	A									
P = Projected Completion Date A = Actual Completion Date										

The student could keep a personal log as well. Such tracking of data could be stored easily on a computer.

- Recording Student Assessments – You will need to record the marks awarded to each student for work completed in each module assignment booklet. The marks from these assignment booklets will contribute to a portion of the student's final mark. Other criteria may also be added (a special project, effort, attitude, etc.). Whatever the criteria, they should be made clear to all students at the beginning.

Sample of a Student Assessment Chart

	Module 1	Module 2	Module 3	Module 4	Module 5	Module 6	Module 7	Module 8	Year's Average	Final Test	Final Mark
<i>Billy Adams</i>	67	65	54	47	78	67	60	66	63		
<i>Louise Despina</i>	43	50	54	55	48	42	45	53	49		
<i>Violet Klaissian</i>	65	65	66	68	67	70	65	69	67		

Letter grading could easily be substituted.

- Recording Effectiveness of System – Keep ongoing records of how the system is working. This will help you in future planning.

Sample of a System Assessment Chart

Module 1			
Date	Module Booklet	Assignment Booklet	Resources/Media

The Role of the Teacher in an Open-Learning Classroom

The teachers in a conventional classroom spend a lot of time talking to large groups of learners. The situation in open learning requires a different emphasis. Teachers will probably meet learners individually or in very small groups.

With this approach it is necessary to move beyond the idea of a passive learner depending largely on a continually supportive teacher. The teacher must aim to build the student's confidence, to stimulate the learner into self-reliance, and to guide the learner to take advantage of routes that are most meaningful and applicable to the learner.

These materials are student-centred, not teacher-centred. The teacher needs to facilitate learning by providing general support to the learner.

Evaluation

Evaluation is important to the development of every learner. Data gathering and processing, and decision making, at the student and teacher level, serve as means of identifying strengths and weaknesses.

These specially designed learning packages contain many kinds of informal and formal evaluation.

Observation

In the classroom the teacher has the opportunity to see each student perform every day and to become aware of the level and nature of each student's performance.

Observations are more useful if they are recorded in an organized system. The following list of questions is a sample of types of observations and how they can be collected.

Observation Checklist

1. Does the student approach the work in a positive manner?
2. Is the student struggling with the reading level?
3. Does the student make good use of time?
4. Does the student apply an appropriate study method?
5. Can the student use references effectively, etc.?

B. Adams	L. Despina	V. Klaisian	H. Smith	K. Dalley

Observation may suggest a need for an individual interview with a student.

Individual Conferences

Individual conferences may be paced (scheduled) by the calendar or at certain points in the module, or they may be set up only as needed or requested.

During these conferences teachers can determine the student's progress and can assess the student's attitudes toward the subject, the program, school, and self, as well as the student's relationship with other students. With guided questions the teacher can encourage oral self-assessment; the student can discuss personal strengths or weaknesses in regard to the particular section, module, or subject area.

Self-Appraisal

Self-appraisal helps students recognize their own strengths and weaknesses. Through activities that require self-assessment, students also gain immediate feedback and clarification at early stages in the learning process. Teachers need to promote a responsible attitude toward these self-assessment activities. Becoming effective self-assessors is a crucial part of becoming autonomous learners. By instructing, motivating, providing positive reinforcement, and systematically supervising, the learning facilitator will help students develop a positive attitude toward their own progress.

For variation, students may be paired and peer-assessing may become part of the system. The teacher may decide to have the student self-assess some of the activities, have a peer assess other activities, and become directly involved in assessing the remainder of the activities.

When the activities have been assessed, the student should be directed to make corrections. This should be made clear to students right from the start. It is important to note the correct association between the question and the response to clarify understanding, aid retention, and be of use for study purposes.

Many of the activities include choices for the student. If the student is having difficulty, more practice may be warranted, and the student may need to be encouraged to do more of the choices.

Each section within a module includes additional types of activities called Extra Help and Enrichment. Students are expected to be involved in the decision as to which pathway best suits their needs. They may decide to do both.

Self-appraisal techniques can also be introduced at the individual conferences. Such questions as the following might be included:

- What steps are you taking to improve your understanding of this topic?
- What method of study do you use most?
- How do you organize your material to remember it?
- What steps do you follow when doing an assignment in your assignment booklet?
- What could you do to become an even better reader?
- Do you have trouble following directions?
- Did you enjoy this module?

A chart or checklist could be used for recording responses.

Informal Evaluation: Assignments

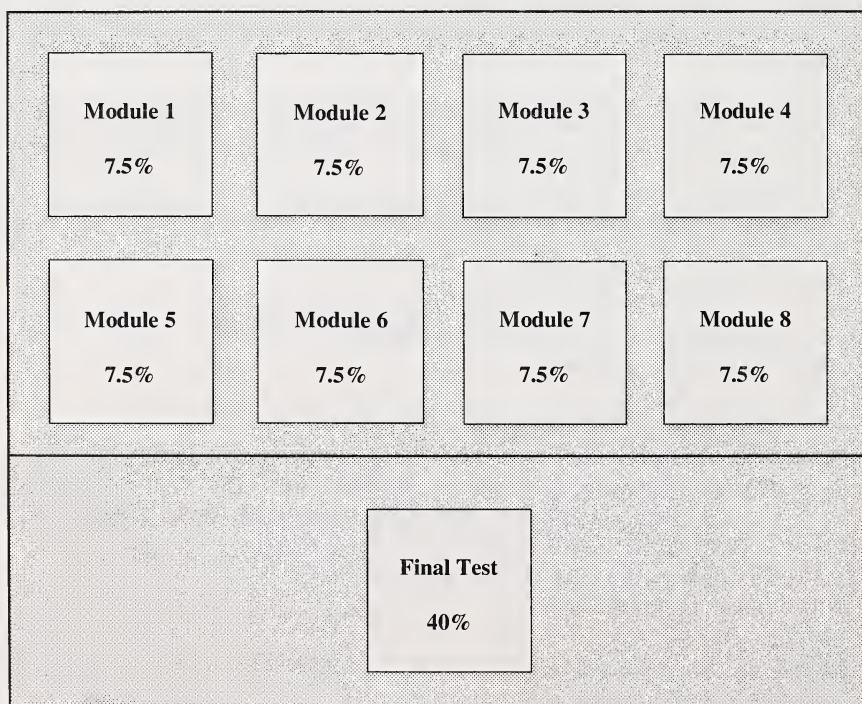
Informal evaluation, such as the assignments included in each module, are an invaluable aid to the teacher. They offer ongoing assessment information about the student's achievement and the behaviour and attitudes that affect that achievement.

Each module contains a separate booklet called the Assignment Booklet. This booklet assesses the knowledge or skills that the student has gained from the module. **The student's mark for the module may be based solely on the outcome of learning evident in the assignment booklet; however, you may decide to establish a value for other variables such as attitude or effort.** It is important that you establish at the beginning which outcomes will be evaluated and that all students clearly understand what is expected.

Final Test

All LFM's include a formal final test which can be photocopied for each member of the class. The test, closely linked to the learning outcomes stated in the module booklets, give the teacher precise information concerning what each student can or cannot do. Answers, explanations, and marking guides are also included.

The value of the final test and each module is the decision of the classroom teacher. Following is a suggestion only.



Introducing Students to the System

Your initiation to these learning materials began with a basic survey of what was included and how the components varied. This same process should be used with the class. After the materials have been explored, a discussion might include the advantages and the disadvantages of learning independently or in small groups. The roles of the students and teacher should be analysed. The necessary progress checks and rules need to be addressed. Your introduction should motivate students and build a responsible attitude toward learning autonomously.

Skill Level

It is important for students to understand that there are certain skills that they will need in order to deal successfully with the course materials. They are listed below:

- understanding and using instructional materials (table of contents, index, list of illustrations, appendices, bibliography, and glossary)
- interpreting charts, cartoons, and photographs
- using reference materials
- recognizing special symbols
- using checklists
- relating material to themselves

Other general skills are using reliable study methods, outlining, and learning to read at a flexible rate.

To decide the level and amount of instruction needed to accommodate the varied levels among students, you may wish to prepare and administer skill inventories or pretests. If most students need help with a particular skill, you may want to plan a total class instructional session. If only certain students lack a skill, you may want to set up a temporary skill group to help students who need it, or you may want to develop a skills file for this purpose.

Reading Level

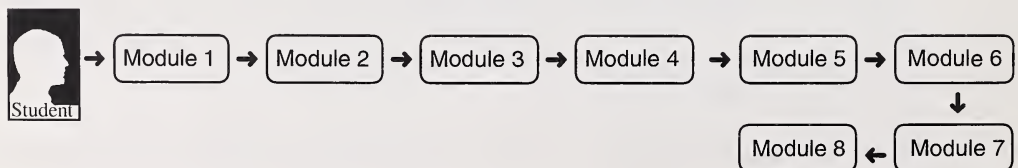
These course materials are largely print based, but poorer readers need not be discouraged. It is important that you assure the students that these materials have been designed for easy reading. The authors have employed special strategies that lower and control the reading level. Some of them are

- the conscious selection of vocabulary and careful structuring of sentences to keep the materials at an independent reading level
- the integration of activities, examples, and illustrations to break text into appropriate-sized chunks
- the inclusion of many kinds of organizers (advance, graphic, intermediate, concept mapping, post organizers) to help give students a structure for incorporating new concepts

- the recognition that vocabulary and concepts are basic to understanding content materials and, thus, must be handled systematically (defined in context, marginal notes, footnotes, and often in a specialized glossary)
- the acknowledgement that background knowledge and experience play a vital role in comprehension
- the systematic inclusion of illustrations and optional videos to help poorer readers and visual learners, and audiocassettes and software as an alternative to print-based learning
- a variety of formats (paragraphs, lists, charts, etc.) to help poorer readers who do not absorb or retain main ideas easily in paragraph format
- the inclusion of media pathways and activity choices to encourage an active rather than passive approach
- instruction in a meaningful setting rather than in a contrived, workbook style
- using purposeful reading, viewing, and doing to produce better interpretation of the course materials
- the recognition that students need structured experiences when reading, viewing, or listening to instructional materials: developing pupil readiness, determining the purpose, providing guided instruction and feedback, rereading if necessary, and extending (This structure closely resembles the reading process.)

To help make the learning package more readable, you can begin your module preparation by reading (viewing, listening to) all the related materials that are going to be used. You need a solid background in order to assess and develop a background knowledge for students. The students' experiential bases may be assessed through brainstorming sessions concerning the topic, or by using visuals and guided questions to predict what the topic might be about.

In this course, few concepts are dealt with entirely in one module. Rather, each module tends to add to the knowledge of a concept introduced earlier or explores the concept in a different context. For this reason it is recommended that you start with Module 1 and continue working on the remaining modules in consecutive order.



ENGLISH 10

MODULE

1



Introductions

LEARNING FACILITATOR'S MANUAL

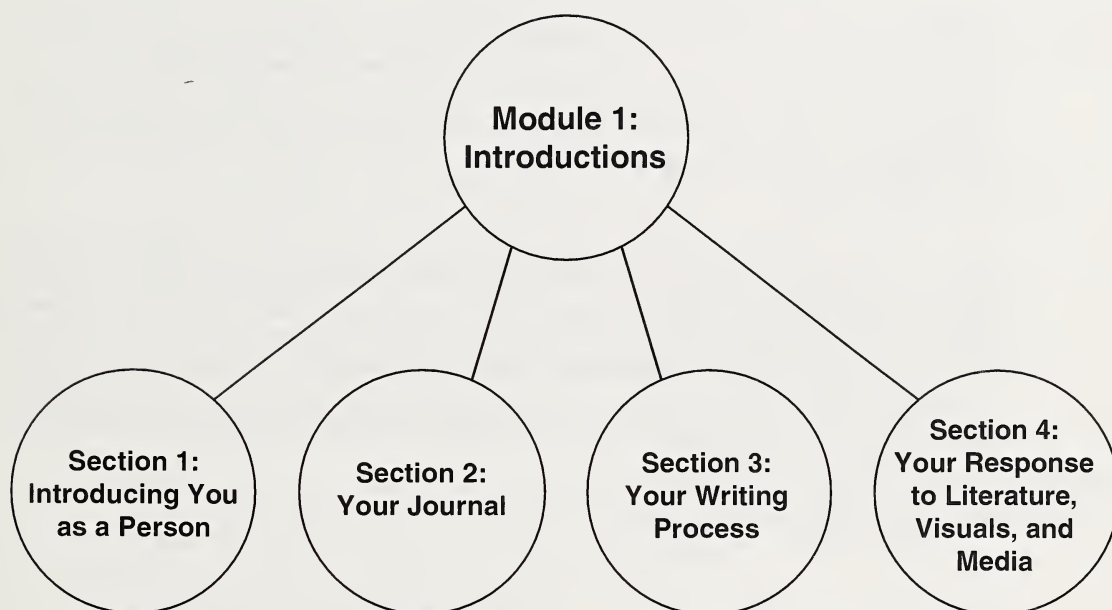


**Distance
Learning**

Alberta
EDUCATION

Module 1: Introductions – Overview

The intent of this Module is to encourage students to reflect on themselves as persons and as language users. In this way they will become comfortable with distance education and/or high school English. Going through a process of self-examination will help the students understand their relationship to the literature, visuals, and media they experience in English 10. Journal writing is introduced as a technique for exploring personal response and expressive writing. Students become familiar with the writing process as well as realize the importance of developing fluency, prewriting strategies, and a sense of voice. They will develop insights into their own writing and reading processes and then go on to examine the creative works of others. In order to make meaning and gain understanding from reading, writing, speaking, viewing, and listening, students must first have a strong sense of themselves as individuals. For this reason the individual is the focus of this module.



Evaluation

The student's mark in this module will be determined by his or her work in the Assignment Booklet, which contains three section assignments. The mark distribution is as follows:

Section 2 Assignment	20 %
Section 3 Assignment	30 %
Section 4 Assignment	50 %
TOTAL	100 %

Section 1: Introducing You As a Person

Key Concepts:

- being a language user
- audience
- voice

The activities in Section 1 help the students examine who they are as individuals. They do this by exploring their individual likes and dislikes, interests, hobbies, sports, wishes, etc. Further examination of the self focuses on the student as a language user – a writer, a reader, a speaker, a listener, and a viewer. Activities encourage students to explore and reveal themselves only to a degree to which they feel comfortable. There is no push to go beyond that level.

The degree of comfort that students feel in an English classroom changes the way they respond. Writing and responding to literature, visuals, and texts can be intimidating so in order for students to take risks, they must feel that teachers genuinely care about them as individuals. They need a supportive environment where they know they can experiment with language without fear of being put down by their peers or the teacher. Spend some time at the beginning of the course getting to know students and having them get to know one another. This is essential for building a positive classroom atmosphere.

The focus of the section moves from the students themselves to the people with whom they interact. In order to communicate effectively, students must develop a sense of audience especially because writing is usually meant to be read by someone else. The activities in this section give the students an awareness of audience in an effort to help them get started in their writing. Students are also shown how the use of specific details enables them to express themselves clearly. Taking these things into consideration early in the writing process is in no way meant to stifle students' fluency but rather to help them get their ideas and impressions onto the page so that others can really see and feel what it is they are trying to communicate.

There is no assignment for this section.

Teaching Suggestions

Before the course begins, take some time to think about both the physical and psychological environment that you want to set up for your students. How will you make your classroom a functional place as well as a comfortable one? Consider things like desk arrangement, posters and pictures, display areas for student work, examples of your own writing, etc.

Section 1: Activity 1

The responses to this activity will vary because of the personal nature of the questions. These samples, however, will help you see whether or not your answers are appropriate.

1. What is your name?

My name is Leslie Andersen.

2. What do you prefer to be called?

I like to be called Les.

3. How do you like to spend your free time (e.g., your hobbies, interests, sports)?

During my free time I enjoy golfing, swimming, and skiing with my friends. I also enjoy reading, especially science fiction stories.

4. Do you have a job? If so, briefly describe what you do.

I work as a lifeguard and swimming instructor at our local outdoor swimming pool during the summer. I also do some babysitting to earn extra money.

5. What television programs do you enjoy most?

I don't watch a lot of TV but when I do, I watch evening sitcoms and game shows. My family usually watches the evening news while we eat supper.

6. What kind(s) of music do you listen to?

As far as music goes, I listen to the radio a fair bit. I like different stations depending on the time of day. I play the piano so I guess I listen to it as I play as well. Mostly I play classical music to prepare for my music exams. For relaxation, I like playing hits from the top forty.

7. List the most recent movies you've seen.

*I really don't go to movies all that often, but my friends and I like to rent videos. The movies I've seen most recently certainly aren't the latest ones in the theatre because I see so many on video. Lately I've watched **My Left Foot**, **The Last Testament**, and **Predator II**.*

8. What is the best movie you've ever seen? Why?

*I'd have to say that the best movie I've ever seen is **Monty Python and the Holy Grail**. It's hilarious and every time I watch it, I see something I've never really noticed before. I've seen it about five times.*

9. What do you like to read (e.g., magazines, newspapers, novels, poetry)? Name some of your favourites.

*I read a lot of different things including newspapers, magazines, and all kinds of literature. It depends a lot on how much time I have to read. I like short stories and magazine articles because I can read the whole thing in a short time. If I'm going to read something longer, I often choose science fiction novels. One of my favourite ones is **The Chrysalides**.*

10. I'm happy when...

I'm happy when I'm taking part in an activity like golf or playing a board game with my friends or family and we're all relaxed and laughing at what is going on.

11. Sometimes I imagine...

Sometimes I imagine what I would do if I won the lottery. I'd like to take all of my friends and family on a holiday where I would pay the expenses. We could enjoy ourselves and not worry about how much it all costs.

12. My friends think I'm good at...

My friends think I'm good at the sports I take part in – I'm no pro but I'm pretty good at almost every sport I try. They also think I'm a good organizer when we plan parties and celebrations.

13. I hope...

I hope that I will have enough days in my lifetime to do all the things that I want to do and to go to all of the places that I want to go. The days never seem long enough so I'm not sure that I'll ever experience everything I want to experience.

14. I most like to write about...

I most like to write about the work I do with children. I also write stories related to experiences from my past, like the time a kid in grade 2 stuck his tongue to the monkey bars one day in winter. I guess you might call these little stories personal anecdotes.

Teaching Suggestions

Complete the activities yourself! Think about how you feel doing them and it may give you insight into how your students feel. The purpose of the activities is to increase the students' comfort level by discussing relatively safe subjects. The point is definitely not to make students feel pressured to reveal personal information that they don't feel comfortable discussing.

Rather than just sticking to the list of questions and sentence starters given in Activity 1, have students brainstorm their own. The questions they want to ask say something about them!

Get students to choose someone they don't already know, interview each other in pairs, and then introduce each other to the class. You might also ask them to write a paragraph about the person they interviewed and have them read it to the class. Some students feel more at ease if they have a written copy to read from when speaking in front of their peers.

Get to know your students' names as quickly as possible and help them get to know one another. You're trying to build a collaborative environment in which students feel able to share their writings with you and with other students – a process which is very personal.

Section 1: Activity 2

1. Begin by asking yourself some questions to develop insight into who you are as a language user. Make a list of questions you might ask to compose a history of yourself (or someone else) as a reader, writer, speaker, listener, and viewer. For example, when did I first learn to read? What language did I learn as a child? How old was I the first time I saw a movie?

To develop insight into your reading, writing, viewing, speaking, and listening history, you might ask questions like these:

- *What is my first memory of reading? writing? viewing? speaking? listening?*
- *How did I learn to read? write? view? speak? listen?*
- *Who taught me?*
- *What was the first book I read?*
- *What was the first word I said?*
- *Why do I read? write? view? speak? listen?*
- *How many books have I read in the past year?*
- *How many pieces of writing have I completed in the past twelve months?*
- *What are my best writing experiences? worst writing experiences?*

- *What kinds of movies did I see while I was growing up?*
 - *What have my most recent viewing experiences been? speaking experiences? listening experiences?*
 - *What do I like to read? write? view? listen to?*
 - *Where do I like to read? write? view? listen?*
 - *How do I feel about myself as a reader? writer? viewer? speaker? listener?*
 - *How would I like to improve as a reader? writer? viewer? speaker? listener?*
2. You probably know much more about your own use of language than you realize. Using the questions you just wrote and the sample questions you found in the Appendix, jot down some notes about yourself as each of the following:

These sample responses will not be the same as yours, but by comparing them you can gain insight into the differences and similarities between your history as a language user and those of the people represented here.

Reader

- *First memory – my mom reading a book to me called **The Secret Garden** – it was so mysterious!*
- *I learned to read in Grade 1. From then until now I feel like it's all just been practice.*
- *I read to learn about things I may not be able to experience myself, to be entertained, to learn how to do things, and to escape!*
- *I've probably read about twelve books but I've also read lots of magazines, articles, short stories, and poetry.*
- *I like to read a variety of things – from the newspaper cartoons to novels and how-to books.*
- *I love reading science fiction but it's not easy to find a lot of sci-fi books printed in Braille. So I usually listen to them on tape.*
- *I read almost anywhere – usually in quiet places.*
- *I'm a good reader but I would like to have time to read more.*

Writer

- *I learned to print in primary school and I remember writing stories about my friends and family in Grade 2. I still have some old scribbles.*
- *In my Junior High years I learned a lot more from reading other writers' works. I used them as my models.*
- *I like to write because it sorts out what I think about things and I like seeing other people's responses to my work.*
- *During this last year I haven't written any poetry but I have written some nice letters and I've done lots of journal writing.*
- *I like to write using my computer in a room alone where I can talk to myself while I write.*
- *I love writing but I don't do enough of it – ever!*

Viewer

- *My first memorable viewing experiences were in the movie theatre and then probably watching television.*
- *I think my parents taught me that viewing was not just seeing. They used to talk to us a lot about the stuff we watched as a family.*
- *Viewing, like watching a good movie or seeing live theatre, lets me get caught up in the experience. I can become a part of it very easily.*
- *Recently I've seen some great drama both on stage and at the cinema. I rent videos a lot in the winter.*
- *I like to watch drama most with a good action and adventure or mystery film for variety.*
- *Going to the movies is best – BIG SCREEN!*
- *I grew up watching really romantic Hindi movies. For a long time, I thought all movies were like that.*

Speaker

- *I didn't learn to speak English until Grade 1, but now I speak Italian and English fluently.*
- *My mom tells me I could talk before I could do almost anything else and I haven't kept quiet since.*
- *I've learned about public speaking for different situations by being involved in school activities and other clubs and groups.*
- *Talking helps me share experiences with others.*
- *I like speaking in a small group as opposed to talking in front of a lot of people– it makes me nervous and my words get jumbled because my mind goes faster than my tongue.*
- *My speaking skills could use some improvement so I feel more comfortable talking in larger groups.*
- *Of all my communicating skills, I'm least satisfied with my speaking.*

Listener

- *I think I really learned to listen better when I started school and had to focus my attention on a particular speaker.*
- *I've become a better listener through listening to music and the radio. You fine tune your sense of hearing when you can't see the people speaking.*
- *I enjoy listening most to my favourite music played loudly on my CD player when I'm home alone.*
- *I could improve my listening skills in small groups because sometimes I'm too concerned with what I'll say next to really hear what someone else has said.*

Teaching Suggestions

Divide students into five groups and have each group develop questions for each of the following communication activities: reading, writing, speaking, listening, viewing. Gather their questions together in one list. Students often have a greater commitment to a task if they have input into developing the actual assignment.

Make sure the students save their journal writing throughout the course. You may want to keep it in your care. At the end of the course have them reflect on their Journals to see how they may have grown and changed over time.

Students should be encouraged to share their reflections with each other. By seeing the differences and similarities between their experiences and those of others, they can learn more about their own language use.

Section 1: Activity 3

1. Imagine you are developing an advertisement for a motorcycle that you want to sell to senior citizens. How would this ad be different from one you would use to sell the same motorcycle to adolescents?

These are only some possible differences in an ad for the motorcycle:

For senior citizens you might

- *use senior citizens in the ad*
- *focus on the safety features of the motorcycle*
- *emphasize how convenient it would be to get around on a motorcycle and to park it*
- *discuss how economical the motorcycle would be*

Do you have any other ideas?

For adolescents you might

- *feature youths in the advertisement*
- *focus on the power of the motorcycle*
- *show how owning this bike could give the adolescent a desirable image with peers*
- *talk about how economical the bike is to own in terms of insurance rates and fuel costs*

Do you have any other ideas?

2. It's impossible to know every single one of your readers when you are writing, but it is possible to be aware of some of their characteristics as an audience in general. List some of the information you should find out about your audience before you begin to write.

Some of the information that you could find out about your audience before you begin to write would be the following:

- age
- where they live
- education
- socio-economic status
- race/ethnicity
- anything special about them
- political affiliations
- gender
- beliefs
- careers
- recreation and leisure activities
- other ideas?

Teaching Suggestions

Advertisements and commercials provide excellent material for looking at the role of the audience in communication. Devise an assignment in which students carefully watch commercials or look at advertisements. Using common examples, discuss what marketers do in order to appeal to a particular audience.

Change some commercials and advertisements by changing the audience. For example, how would you go about selling broccoli to children?

If the equipment is available, have students write and videotape their own commercials.

3. Your experience with writing for school may have you thinking that there is only one audience you ever write for – the teacher. Undoubtedly, the teacher will always be a primary audience for students' writing, but he or she will always read your work keeping in mind the different audiences you may have written for. List a number of potential audiences that you think you could write for while you are working on your English 10 course.

You might have thought of audiences like

- the other students in your class
- students in other classes or schools
- your parents or your friends' parents
- younger children
- business and government
- your school newspaper readers
- your principal or other teachers
- local newspaper editor
- others?

Teaching Suggestions

Carefully discuss the concept of the “Teacher as Audience” so students clearly understand that even though their work will be evaluated by you, you will keep in mind the fact that they may write for many other audiences.

Encourage students to try writing for various audiences. If they want, they can keep a checklist of all the different audiences with which they’ve experimented.

4. How does Example B help you, the reader, to really see and feel more of what the writer has to say than does Example A?

*Example B helps you **see** and **feel** more of what the reader has to say than Example A because B is more detailed in its description. You get a stronger sense of being there with the narrator as she watches the flurry of getting Royce into the school and then as she goes to the drinking fountain herself to look. When she describes the water dribbling over Royce’s tongue as “pinky-red Koolaid®,” we have a clear idea of what it looked like to a seven-year-old child. The details in Example B are concrete and specific rather than abstract and general. They capture the sight and the emotion of what was experienced.*

Teaching Suggestions

Ask students to write a description of a person or object without naming who or what they are describing. See if the others can guess what is being described.

Find examples of comparatively poor and rich descriptions of the same experience. Read them aloud to students to show how words can help them actually see and feel what the author is describing in some writing but not in others.

Section 1: Follow-up Activities

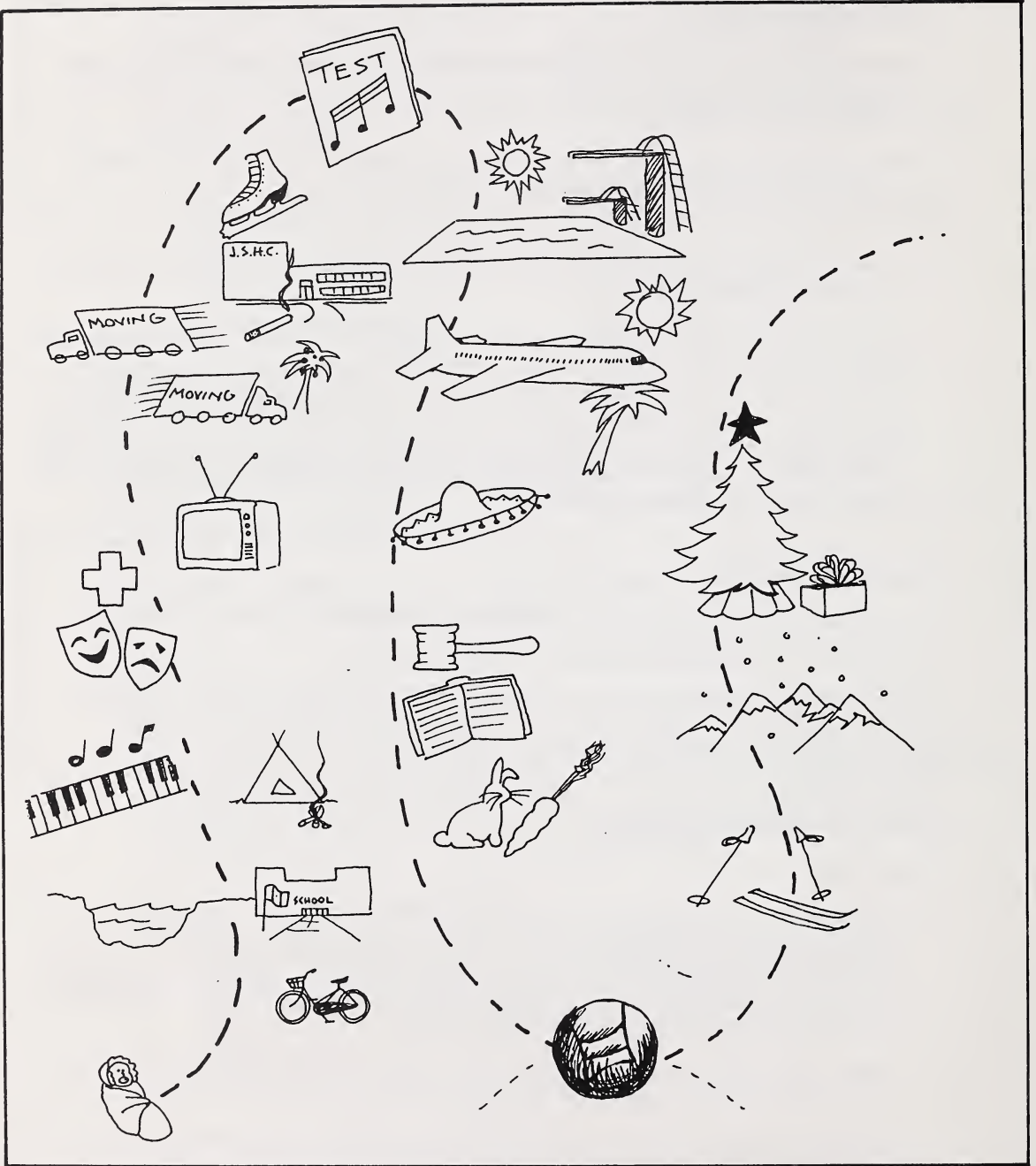
Extra Help

1. For this activity you might like to use different coloured pens or pencils. Using simple representative pictures, illustrate the events in your life that you feel are significant – your birth, places you’ve lived or travelled to, things you’ve done, happy times, sad times, and so on. Use the blank page that follows to make a map out of these pictures going from birth to the present. If you want, you can use a larger piece of paper to draw it.

After you have drawn your life map, share some of the stories that go with the drawings with someone else. You don’t need to talk about each drawing, only the ones you want to.

Save your life map because it is a great source of ideas for future writings. The experiences you’ve had in your lifetime make good starting points for writing your own stories.

Your life map will be unique, but you can get an idea of what one might look like from the following example:



2. Choose one of the illustrations from your Life Map and write a brief description of what you would say if you were going to share the story behind this particular picture with a group of students and a teacher. Remember who your audience is when choosing your subject and the kind of language you're going to use. You want to provide details that will help your reader or listener really see and feel what you have to say. Give it a try!

The sample answer is drawn from one of the illustrations on the life map shown in the previous question. Notice how the storyteller chose a suitable subject and also suitable language for her audience. The text is a brief but detailed glimpse of the event from the storyteller's life map.

"It Happened Last Night" by Wendy Mathieu

The radio's on somewhere in the house but it's too low to catch the drift of what the announcer is saying. I lie in bed listening to the morning chatter of Mom and Dad downstairs for a hint of whether or not it has happened yet, but no luck. If it had come overnight they would for sure be discussing it; unless of course they had more important things to talk about. My curtains are closed and so the window gives no clue. I can't tell from the temperature in my bedroom; the furnace kicked-in as usual at six-thirty. The cat's still asleep on the foot of my bed waiting for me to stir and disturb his dreams before he saunters down the stairs to go outside. You'd think he'd be able to sense it or something. Maybe he does and that's why he's still curled-up all snugly? But no, I've slept with this cat long enough to know that he's just being his usual lazy self.

So many mornings this past week I've jumped out of bed, at the expense of a last stretch before getting a fresh morning-face and 'brushing the sweaters off my teeth' only to be disappointed. I listen to find out if one of my younger brothers has gotten up yet and noticed anything unusual. Fat chance! – that is, that one of them has actually got out of bed before mom has called him at least twice and hollered at him once. How can I find out if it has happened without leaving the coziness of my quilt and pillow?

At last it comes to me. Why didn't I figure it out from the unusual breakfast sounds coming from the kitchen? The clatter of pots and pans should have been a tipoff. No sound, feeling, or vision gives me the information I want. Instead it comes to me in the aroma of what Mom's cooking for breakfast – oatmeal! Yes, it has happened. I think of my new coat hanging in the front closet since last April's spring sale. The visions aroused a month ago by the arrival of the 'Christmas Wishbook' come closer to reality. My skis in the basement call me to come wax them so they're ready for the season that has arrived over night. My mother also calls me for the first bowlful in a long line of her attempts to make porridge edible. Today it will be plain oatmeal but by the end of the week I will have suffered oatmeal and chocolate chips, oatmeal and raisins, oatmeal and coconut, oatmeal and... Although it is my nose that first detects its official arrival, it won't be long before my taste buds tell me that it is really here.

I spring to my feet and tear apart the drapes. My sleepy eyes only take a second to adjust to the brightness that greets them. Everything outside has a soft, clean whiteness that it didn't have just hours ago; the whiteness of a landscape transformed overnight by the first snowfall of winter.

Teaching Suggestions

Discuss symbolism with your students. Have them come up with examples of symbols from their own lives or from things they've read.

Draw your own life map and show it to the students. Make sure they know that artistic ability is not what is most important in this activity.

Have the students make their life maps poster size and then display them on the walls of your classroom.

Provide some time for students to share one of the stories behind a symbol on their life maps with other students.

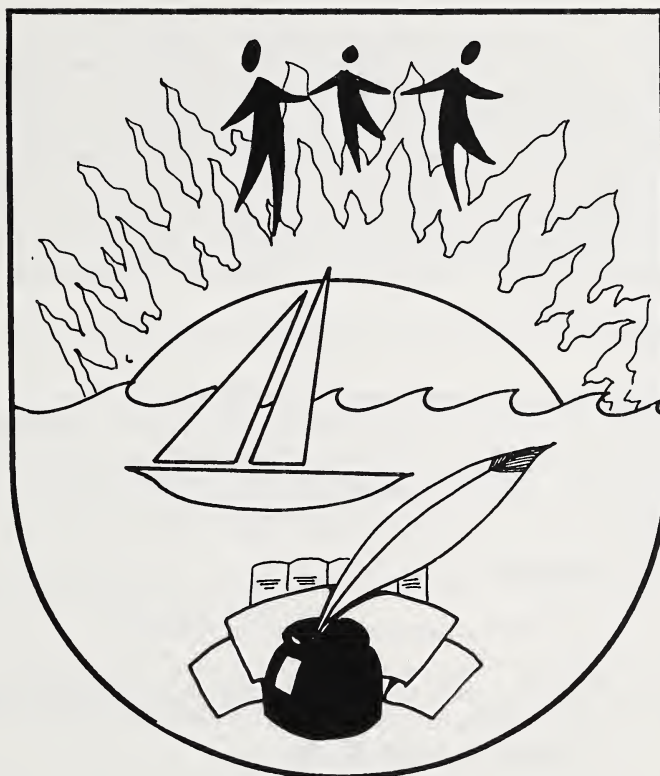
Read the sample answer to the students. Have them analyse the sense of audience it imparts and its use of details.

Enrichment

1. Using the shield outline on the following page, choose some symbols and images to visually depict who you are. You might want to limit your illustrations to four or five of the most significant things you'd like to show about yourself. If you are having a difficult time getting started, think about what you might draw in response to the following questions:

- What is something you're good at?
- What is something you hope for?
- What are you most interested in?
- What is your favourite sport, hobby, or activity?
- What do you believe in?
- Where is your favourite place?
- What kind of job do you have or hope to have in the future?

Your coat of arms will be unique to you so it won't look like the example here, but you still can get an idea of how appropriate your response is by comparing it to the shield below.



2. It's good to practise writing for different audiences. Imagine you are riding your bicycle and the brakes fail. You go through an intersection and are hit by a car. As a result your bicycle is wrecked and you are hurt. Write or tape record a brief account of the event as you would tell it to a police officer, your mother, and a friend. Remember the details you use to describe the event may differ for each audience.

Your account of the accident might go something like this:

- a. the police officer on the scene

I was riding my bicycle down the sidewalk on Jackson Hill Road going south. It was about one o'clock in the afternoon. As I started going down the hill, I tried to brake to keep myself from gaining too much speed. When I squeezed the brake handles, nothing happened. I tried again, but still nothing happened. It was obvious that I didn't have any brakes so I started dragging my feet to try and control my speed. I knew I was coming to an intersection at the bottom of the hill so I looked and the crosswalk light for me was green. I came into the intersection hoping that the flattening out in the road would slow me down some more. There was a car, a white, four-door sedan, heading south too, which I didn't realize was making a right-hand turn. I assume he didn't see me coming down the hill either, so we collided in the intersection crosswalk.

b. your mother

Well, I was on my way to the post office to pick up the mail like you asked me to. You know I have to go down Jackson Hill Road and so I used the sidewalk. I was being careful by putting on my brakes starting from the top like Dad tells me I should, but they didn't work. I tried again and again and I was getting pretty scared. You can build up a lot of speed going down that hill. Anyway, I decided to drag my feet, that's why my shoes are all scuffed. I was looking at the light at the bottom to see if it was green and luckily it was so I thought I had it made because I could scoot across the road and slow down when the road was flat, but no such luck. A car going in the same direction as me decided to turn right – right into me in the middle of the crosswalk. The doctor said my wrist is broken and I think my bike's a write-off!

c. a friend

How could you describe the event to your friend? Would the account be similar to the one you told your mother or would it be more like the one you told the police officer? Would it be a combination of both? Would it be quite different from either account? What details would you include? Would your use of language be different? How? Why?

Teaching Suggestions

Along with your students make a coat of arms for yourself.

Give students the opportunity to write for different audiences about the same experience. You might give them some specific examples like a student telling the principal about the fight he or she was in and then telling friends the same story.

Section 2: Your Journal

Key Concepts:

- **journal writing**
- **expressive writing**

Section 2 introduces students to Journals and journal writing. It begins by having students compare journal writing with talking. Students come to see how the two are very similar and how they are both useful for processing thoughts and ideas as they are learning. The Journal can be an especially effective learning tool for students who work fairly independently and have few people with whom they can discuss what they are learning.

Students are encouraged to write expressively – in the familiar, everyday language they use to express their feelings and experiences. The focus is on developing fluency rather than presenting polished and revised writing. They write to learn by utilizing the Journal as a tool for thinking about any subject area.

A common set of expectations for journal writing in English 10 will be arrived at. These expectations include

- a physical format selected by each individual student
- the concept of dating responses and keeping them in chronological order
- the determination of the kinds of things students will actually write about in their Journals
- the scale used to evaluate selected Journal responses

Sample Journal responses by other students are included in this section for students to get an idea of what Journal entries are like. For students who have difficulty getting started, some starters and questions for beginning responses are listed.

For this section there are two assignments which are in the form of Journal responses.

Teaching Suggestions

Carefully introduce the concept of writing in Journals to your students. You should articulate your expectations clearly so students know exactly how Journals will be used in your class.

Bring samples of different journal entries to share with students. Find examples of published journal writing and read them aloud to the class.

Give students sufficient time to write in their Journals in class. It sends them an important message about the value you place on journal writing.

Let your students see you write in your own Journal. Share it with them.

Respond early and often to students' entries to clarify expectations. (Check the Senior High English Language Arts Teacher Resource Manual pages 112 and 113 for appropriate ways to respond to student journals.)

Throughout the year try to provide variety with respect to journals. You might change the way you use them, for example individual response journals might switch to dialogue response journals for awhile. You may even decide to stop using them for a time.

Encourage students to use their Journals independently and not just when it's a mandatory assignment in the classroom.

Section 2: Activity 1

1. Think for a minute about what you already knew about journals and what you have just learned. What are some ways in which journals are like talking? How are they different?

Here are some differences and similarities between conversations and journals:

Conversations

- *oral*
- *not usually recorded – it happens and it's gone except for what you remember*
- *shared with others (unless you are talking to yourself)*
- *spoken in a combination of phrases, fragments and complete sentences*
- *unedited*
- *moves quickly from one idea to another*
- *promotes thinking and learning new ideas*
- *other ideas?*

Journals

- *written*
- *recorded in written form for easy re-reading and reflection*
- *may be private or shared with others*
- *often written in complete sentences with some phrases and fragments*
- *not polished, but can be edited and revised*
- *exploratory in nature – may move from one idea to another in response to new information*
- *helps you think about, try out, and learn new ideas*
- *other ideas?*

Teaching Suggestions

Conduct a class discussion about a recent viewing experience you have shared. Show them what happens when people move from *what* to *why* in conversations. Have a written journal response on the same viewing experience prepared beforehand to contrast and compare with what happens during the discussion.

Have students make up lists (for grocery shopping, packing, etc.) to reinforce the concept of using writing in order to learn.

Section 2: Activity 2

Teaching Suggestions

Let students talk about their previous experiences with Journals, logs, etc. This will uncover their preconceived ideas about journal keeping. They can be compared and contrasted to the way you'll be using the Journal in English 10.

Provide students with a chance to try different kinds of journals, logs, notebooks, etc.

Discuss with students the merits of each kind of journal.

1. Perhaps you've heard people use the terms *diary*, *journal*, *learning log* or others in various situations. Do they all mean the same thing? Try defining the following on the basis of what you know about the ones that are familiar to you and what you have learned so far about expressive writing.

The definitions you could use to differentiate these terms will vary according to your experience with and knowledge of them.

- a. Diary

Diary: A personal record of daily private writing about any topics or experiences you choose to write about

- b. Learning Log

Learning Log: A place to evaluate what you have learned in either a particular subject or during a specific period of time. It is an opportunity to ask yourself, what have I learned today? What you write in your learning log may be personal or shared.

- c. Writer's Notebook

Writer's Notebook: A tool writers use to record their experiences and impressions of people and the world around them. The notebook is a good place to try out your writing at the same time as you record observations and ideas for present or future writing.

- d. Response Journal

Response Journal: A place to record your personal reactions to questions about and reflections on what you read and view.

e. Dialogue Journal

Dialogue Journal: A journal in which two or more people interact in an ongoing dialogue or conversation. Any of the previously mentioned kinds of writings can be used for a dialogue journal.

2. State how you think a student might use a journal in each of the following subject areas:

Here are some ways of using a journal in each of the following subject areas:

a. Biology

Biology: You could record your observations, explorations, and experiments during a unit of study. Your entries could include your questions, predictions, findings, or ideas for future experiments.

b. Mathematics

Mathematics: You could reflect on your understanding of a particular math concept you are studying. You might reflect on the processes you used to solve the problems related to the concept. You can record formulas and describe how they can be applied to practical situations.

c. Social Studies

Social Studies: Keep a research log as you study and investigate a topic. You could write down the questions you have and the sources you use in your research. It might include notes and comments about headlines you see in the paper or on the news, or records of interviews you've had with people.

Did you think of any other ways you might use journals in these or other school subjects? You can use a journal as a thinking and learning tool for anything.

Teaching Suggestions

In cooperative learning groups have the students develop lists of how they could use journals in each of their subject areas. Have them share these lists with their other subject area teachers. Any responses?

Discuss with students how, if at all, you will evaluate their Journals in English 10. Go over the scale for Evaluation of Expressive Writing with them so they understand it clearly.

Section 2: Activity 3

What do you learn from this sample journal response about the format of a journal?

A few things you might have learned about the format of a journal from the sample journal response are that you can choose to write, type, or word process your Journal on any kind of paper and in any kind of booklet; the Journal response is dated; the Journal is a place where spelling, punctuation, and language usage are not red-penciled by someone who might read it. Did you learn anything else?

Teaching Suggestions

Read the sample journal response in Activity 3 with your class. What questions do students still have about writing in their Journals?

Bring in some examples of different physical formats that they might use for their Journals. Let them decide what kind they would like to use.

Have students discuss their format choice as part of their first Journal entry.

Review the “Starters for Response Journals” with your students and give sample responses for some of the starters.

Get students writing in their Journals right away. Ask for permission to share exemplary responses with the whole class.

Section 2: Follow-up Activities

Extra Help

1. How did Eve respond to this story?

Eve’s initial response to her reading of “Wish You Were Here” is that the story is “...terrific! ...a bit far-fetched but entertaining ...surprising!”

2. What are some of the reasons she responded this way?

She likes the story because its ending was not obvious to her. She had to read between the lines to figure out what happened. The story went steadily and directly toward its unbelievable end.

Teaching Suggestions

If students are having difficulty getting their thoughts and feelings down on paper, try giving them a few model or sample questions to direct their initial journal writing efforts. Remember though that too many questions can sometimes be less helpful than too few.

As long as they are comfortable doing it, have students exchange their Journals with a trusted peer and get some feedback on what they have written.

With permission examine other students' Journal responses to show students who may be stuck what ideas their peers have for Journal entries.

Enrichment

1. Before you begin this listening activity, find a quiet place and a time when you won't be interrupted. Then put your pen or pencil down, sit back, relax, and get ready for a new experience as you put the tape on and listen to all further instructions.

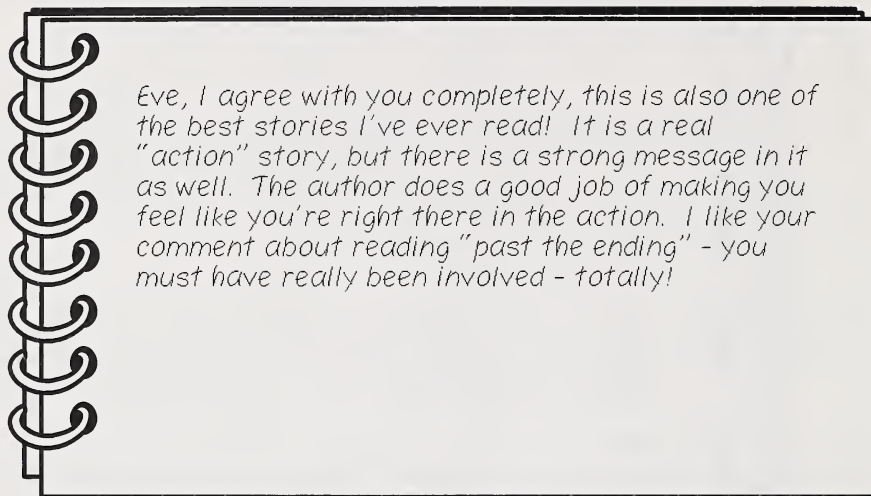
The sample on the next page gives you an idea of the kind of journal response one person wrote after taking part in the guided imagery activity. Notice the unpolished and expressive voice the writer uses to capture the idea and the details that go with it.

March 15, 1988

Writing is really very hard work. To sit down in front of a blank screen or piece of paper is very intimidating. There are thoughts, in my head that could be written down. Which ones do I choose? Now I'm not talking about writing a research paper - that comes pretty easily now. It's this "creative" writing. I feel like I have to bare my soul (or at least a part of it). I don't dare to start - to type that first letter. Slowly I relax and begin with the first letter, then the second - soon, a whole word has been written. Fits and starts and stops. Eventually there are some phrases, sentences and I even approach a whole paragraph. I stop to re-read all that's been written. I take out whole lines and add others. Everything is so uncertain. Write some more. Go back to the beginning. Always moving and changing. Every word may change depending on the next words I write. So temporary. Press the 'cut' command and it's all gone! Constantly questioning what to keep and what to change. How is one word better than another? You can't write if you can't be critical. My head hurts as I finally have a first draft banged out. A sigh of relief. A walk outside. Go back to the keyboard. Re-read. Is any of this any good? Worth saving? Yes, though some can go. After many hours of writing (i.e. revising, reading, re-reading, thinking, reading it aloud, having someone else read it and/or listen to it, ...) I am exhausted. I leave it for awhile but my thoughts don't. Ah! An idea hits me and I rush back to write it down before I lose it. Finally, it's finished - for the moment. I'll print it out in 'best' draft and then I won't change it again. No luck. Five 'best' printouts later and I'm still not finished - even though my printer ribbon is! But no, there really does come a point where a piece is finished. At least until more people read it and I see if I have achieved my purpose. It's always on my disk - ready for revision... writing is hard work - it never ends!

2. Choose **one** of the sample journal entries found earlier in this section and write a brief response to it.

This is a sample response written for Eve's journal entry on "The Most Dangerous Game":



Teaching Suggestions

The guided imagery activity is meant to help students focus on images that accompany past events and imagine them as if they're taking place in the present. Unless a tape is used, the teacher guides the activity, helping students recall sensory feelings, thoughts, and information. It is a very useful prewriting technique that gets students writing expressively in their own voice. Any topic that opens up a wide range of possibility may be explored using the technique. It helps students see that teachers don't just have one model essay in mind. Guided imagery can be used to explore personal events or people in one's life; for engaging in and writing about literature; for imagining experiences that one hasn't actually ever had; or for recalling previous experiences of all kinds.

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Section 2: Assignment

1. In Section 1 you participated in some activities to explore how you use language. In Section 2 you've learned about journals and how you can use your Journal as a means of expressing yourself.

In a Journal response, talk about yourself and yourself as a language user. Use your natural voice in an insightful, detailed, and clear manner. One purpose of this Journal entry is to let your teacher get to know you, so remember that you'll have an audience. As well, this will be an opportunity to get some feedback from your teacher about your journal writing.

2. This is a good chance for you to try writing a response to something you've read and get some feedback from your teacher on how you're doing.

Choose something short to read, perhaps a poem or a newspaper or magazine article, and write a Journal response to it. (If you didn't read "Wish You Were Here" from *Inside Stories I* earlier, you might like to read it now.)

There is no assigned topic for you to respond to so decide for yourself what you have to say. Check back in the Section 2 activities for possible ideas if you are stuck.

Include a copy of the poem or article that you respond to. Paste or tape it onto the blank response pages in your Assignment Booklet.

Evaluation Suggestions

1. and 2. Use the Scale for Evaluation of Expressive Language located at the end of the Learning Facilitator's Manual to evaluate both of the student journal assignments but increase the weighting to ten points for each response. Your evaluation should provide you with some diagnostic information about each student. Not only will you be able to determine whether or not the student understands the concept of journal writing, you will also have the opportunity to get to know the student a little better. Your response to the student's work should be supportive and guiding so that he or she has a clear understanding of the expectations for Journal work in English 10 and does not feel too hesitant to go ahead with journal writing.

Section 3: Your Writing Process

Key Concepts:

- the writing process
- prewriting
- revising
- editing
- freewriting
- clustering
- visualizing
- brainstorming
- purpose
- conferencing

The focus of Section 3 is the writing process. Students are encouraged to write in their Journals about their personal writing processes. A list of questions is provided to prompt them in doing this. They've probably never thought of writing about writing before. A diagram of the writing process is included along with various concepts about writing. Students should find this information interesting. Many students think writing is a magical process that teachers impart to them, not one that they can work on and learn on their own. Other people's writing processes are considered briefly through three student voices talking about characteristics of each of their writing processes.

Prewriting, perhaps the most difficult stage of the writing process, is explored. Students are invited to write in their Journals about the prewriting stage of their writing process. The remainder of this activity lists and explains a variety of prewriting strategies for students to try if they are having trouble getting started. The important thing students need to realize is that fluency is extremely important in prewriting and that control develops as they get ideas down on the page.

Beginning writers often think their writing must sound formal and academic in order to be good writing. They should understand that voice in writing is like voice in talking – it needs to sound natural. Writers must ask of their writing, does this sound like me talking?

The objective of writing is to make it good, but just what exactly is “good”? A nine-point definition for describing good student writing is included for students to use as criteria for evaluating their writing. It is brief and succinct and should be useful to students for examining their own writing or that of others.

In order to achieve the distinction of “good” writing, students need help. They are advised to turn to the people around them for ideas and advice as they write. At different stages of the writing process, writers conference with other people to get input into their writing. The details of different kinds of conferences and what the focus of each might be are outlined in this section. As well, students are briefly introduced to some tools of the writing trade including dictionaries, thesauruses, and writer’s handbooks. Students should recognize them as useful resources available to them as they write.

There are three assignments for this section. They focus on prewriting and establishing voice in writing.

Section 3: Activity 1

Teaching Suggestions

Along with your students write in your Journal about your own writing process and share your response with them. Have other teachers in the school do the same.

Encourage students to talk amongst themselves about their writing processes. Much can be learned about writing by talking to others about it.

Before doing Activity 1 get students to brainstorm their thoughts and ideas about writing and the writing process.

Talk about the writing process diagram in connection to your own writing process. Have students do the same.

1. Read the following statements about writing and decide which ones could be called “Myths” (M) and which ones could be called “Truths” (T).

- T a. Language, thinking, and writing are interconnected.
- M b. Writing is the product you create, not the process you use.
- T c. Writing is learned.
- M d. There is just one writing process.
- M e. Writing occurs in neat little steps.
- M f. You can learn to write overnight.
- M g. Writing should be done independently, not collaboratively.
- T h. Writing engages unconscious processes.
- M i. Writing is mainly formal.
- T j. Writing and speaking both use voice.
- M k. Your writing voice is totally different from your speaking voice.

2. You now know more about the writing process. Using what you know and your own experience with writing, give a brief explanation of the writing process diagram for someone who may not understand it.

The writing process includes certain stages – prewriting, writing, revising, editing and proofreading, sharing with readers – but they do not happen in neat little steps with one happening right after the other. The arrows in the diagram show that the stages don’t always go in perfect order, but can vary, overlap, and be returned to any time. For example, you can begin at the prewriting stage and move into writing but you may well be revising and rewriting at the same time that you are actually writing. The stages aren’t totally separate – you could even be doing some editing, like fixing a spelling error, while you are writing.

Section 3: Activity 2

Journal Response

Teaching Suggestions

Along with your students write in your Journal about the prewriting strategies you use and share your response with them. Have other teachers in the school do the same thing.

With your students role-play and discuss what goes on in each of your heads when you're facing the dreaded blank page.

Reinforce the idea that fluency is the focus in prewriting. Editing and revising can come later. To begin with students should just get it down.

Show students examples of prewriting you have done. Let them see how messy writing is!

Have students try all of the prewriting strategies suggested in the section and any others that they or you have come up with. Do some on the board together – perhaps brainstorming or clustering.

JOURNAL

Take five minutes right now to try freewriting. Use your Journal to record what you write.

Your freewriting will not have the same content as the sample response provided. But you can get an idea of the purpose of freewriting – to achieve fluency, not “good” writing.

January 17, 1988

The whole idea of "free writing" still doesn't sit well with me. Maybe I don't quite understand it. Writing as fast as I can for 10 minutes without stopping to think - ah! and I guess the thinking goes on as I write? Can I write and think at the same time? This seems too close to my psyche or something. I still want to stop my pen as I go, re-read my sentence and then go on with my writing. Writing and thinking - really inseparable but confusing to think it is possible to do both at the same time. Is there any writing without thinking? Like speaking without thinking? Think before you speak - think before you write! No it must all go on at once? I've heard that on some computers, you can black out the monitor and actually "invisible write" as you freewrite. It's supposed to be good for people who are perfectionists - they can't revise as they write, they just have to write. It could help with writer's block too. I'll have to try it sometime when I can't think of anything to say. By combining the freewriting and the invisible writing I can get a start, one that I can revise later if I want. Free - Invisible - Medium: sounds kind of magical to me. Writing itself is kind of magical once it's on paper and the thoughts are pinned down.

Section 3: Activity 3

Teaching Suggestions

With permission read some examples of other students' work aloud to your students. Have them determine whether or not the voice in each piece is effective.

Read a number of passages from different works by the same author to show students how writers develop a distinctive style and voice.

Encourage students to tell stories to one another in small groups. This will help them develop their own voices. They will soon come to recognize the unique characteristics of each person's voice including their own.

Read different pieces written by members of the class about the same topic. See if they can recognize who wrote each piece without knowing beforehand who wrote it. This helps students see that individual perspective, point of view, and voice are all interconnected.

Talking about voice in writing is not enough; you must try it out for yourself. Think of a situation in which you are trying to persuade someone of something. Imagine you can actually see the person you're talking to. What do you say? How do you say it? Take a few minutes and write down what you would say in this situation.

Read the sample response and see how the language of your response compares. Can you hear a real person talking in it? What about in yours?

You know people, I think that we should really go to Tommy's Restaurant to eat. There's everything you could ever want on the menu. Everyone could find something they'd like. They've got pizza, burgers, nachos, salads, steaks – you name it, they've got it. If we don't pick a place that has a little bit of everything, somebody's not going to like it. What do you say people? Tommy's?

Section 3: Activity 4

Teaching Suggestions

Before showing students the nine-point criteria for good student writing, have them brainstorm their own ideas about what constitutes “good” writing. Compare their list with the one in the module. There will likely be a lot of similarities but the advantage of the one in the module is that it gives you a common vocabulary for talking about writing.

Adapt the criteria according to the needs of you and your class.

Read samples of writing aloud that students can apply the criteria to. Have them do this in groups.

Students often think that writing is a solitary act. Encourage them to interact with the people around them and to request help at various stages of the writing process.

Role-play good conferencing sessions with students. Do it live or videotape them to present to the class.

Devise your own class conference sheets for students to use at different points of the writing process.

Give students feedback on their conferencing so they can improve their skills.

Introduce students to the tools for the writing trade that are available to them. It’s important they know that not all thesauruses work the same way!

Encourage students to purchase their own dictionaries, thesauruses, and writing handbooks. If this isn’t possible, they should familiarize themselves with the classroom or library copies and use them frequently.

When students ask you for help, refer them to their handbooks. Encourage them to use these resources regularly and independently.

1. If a piece of writing is deemed “good” according to the criteria described by the preceding Good Student Writing Chart, does that mean that you should like it? Why or why not?

Just because writing is good according to the criteria, doesn’t mean that you have to like it. Every reader has his or her own preferences in terms of content or style. One person may prefer action-packed writing while another may enjoy calm novels that explore character. Not everyone likes the same thing but this doesn’t necessarily have any bearing on whether or not a piece is good.

2. Consider the various stages in the writing process. How could someone else help you with your writing during each one?

Some of the ways someone might help you or you might be able to help someone in each of the chosen stages of the writing process might include the following ideas:

a. Prewriting

- *Interview the person to see what he or she might be interested in writing.*
- *Brainstorm with someone on a particular topic to gather more ideas.*
- *Teach the person some of the prewriting strategies that you use.*
- *Get the writer to talk about his or her topic and then you can give positive feedback; allow the person to rehearse his or her ideas orally.*
- *Are there others you have thought of?*

b. Revising

- *In this stage you want to help the writer “look at” his or her work again and develop the content.*
- *Give positive feedback before you start asking questions that might focus on one aspect of the writing – topic choice, main ideas, adding or deleting information, sequence or logic, choice of words, etc.*
- *Help the writer see the need for revision.*
- *What other ideas do you have?*

c. Editing and Proofreading

- *Read the piece over while keeping in mind what your own strengths in writing are. You may see things that the writer missed and suggest improvements where you think the piece is weak.*
- *Editing and proofreading usually occurs after the writer has revised the content of the piece and it is being prepared for final draft, but suggestions can be made during other stages of the writing process.*
- *Underline or circle: words that are misspelled, incorrectly used punctuation, words that are mistakenly used.*
- *Do you have other suggestions?*

3. Reconsider the three stages of the writing process you addressed in Question 2. Make a list of questions to ask or areas to focus on that you would include in a conference at each of the following stages of the writing process. Write your responses as a quick checklist that you can use later.

Your checklist for each type of conference might look like this:

a. Prewriting Conference

Prewriting Conference Checklist

- *Why are you writing this piece?*
 - *to share an experience*
 - *to explain how to do something*
 - *to persuade someone about something*
- *Who are you writing this for?*
 - *yourself*
 - *your peers*
 - *other students in the school*
 - *family or relatives*
 - *other people you don't know*
- *Have you tried any prewriting strategies?*
 - *freewriting*
 - *brainstorming*
 - *reading about your topic*
 - *clustering*
 - *looking in your Journal*
 - *writing down everything you already know*
 - *writing down what you need to find out*

b. First Draft Conference

First Draft Conference Checklist

- *What do you like about the content of your piece?*
- *Is there something you don't understand?*
- *Are enough details provided?*
- *Could you shorten up any parts?*
- *How does the piece start off?*
- *How effective is your ending?*
- *Does your writing sound like you? Does your voice come through?*

c. Editing and Proofreading Conference

Editing and Proofreading Conference Checklist

- *Does every sentence make sense?*
- *Are there any missing words?*
- *Is the punctuation correct?*
- *Are there any spelling mistakes?*
- *Do you use proper grammar?*
- *Are words used correctly? For example, words like to/too/two; its/it's are often confused.*
- *Is the handwriting or typing clear?*

Section 3: Follow-up Activities**Extra Help**

1. Brainstorm as many ideas as you can in two minutes on the following topic:
What new bubblegum flavours would likely be popular with teenagers? Have fun!

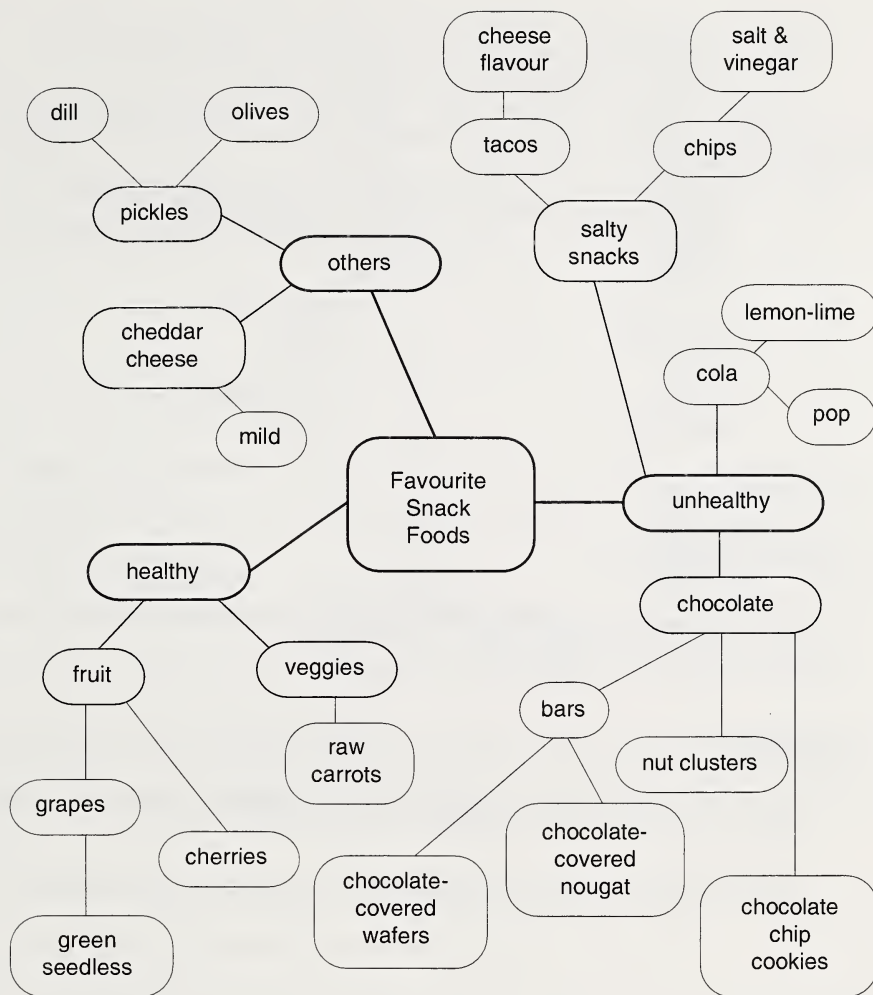
Some ideas for new bubblegum flavours likely to be popular with teenagers are

- | | |
|---------------------------|------------------------------|
| • <i>pizza</i> | • <i>chocolate ice cream</i> |
| • <i>cheeseburger</i> | • <i>orange slush</i> |
| • <i>freshbreath mint</i> | • <i>cherry</i> |
| • <i>french fry</i> | • <i>green apple</i> |
| • <i>hamburger</i> | • <i>Coke®</i> |

As you can see from the list, some of these flavours already exist. They've been included because in an initial brainstorming session every suggestion is accepted just to get a flow of ideas going. You can cross out suggestions you don't want or like after the brainstorming period is over.

2. Clustering helps you visualize a topic that you might be interested in writing about. By writing down words and phrases associated with the topic, you can find more ideas to write about. It also helps you organize your ideas for future writing. Using the technique described in this section, create a cluster for the following topic: My favourite snack foods!

A cluster for someone's favourite snack food might look like this:



3. If you are not sure that your understanding of the writing process is complete, or if you want a quick and interesting review, watch the fifteen minute video “Why We Write.” This video is the first program in the ten-part series “The Writing Process” which is produced and distributed by TV Ontario. Check for it in the library. While watching the video keep track of the terms that are used that you have not heard before. What are the corresponding terms used in this section?

Terms Used in Video	Equivalent Terms Used in This Section
<ul style="list-style-type: none"> • <i>Timed writing</i> • <i>Thought web</i> • <i>Drafting</i> • <i>Editing</i> • <i>Publishing</i> 	<ul style="list-style-type: none"> • <i>Freewriting</i> • <i>Cluster</i> • <i>Writing</i> • <i>Editing and Proofreading</i> • <i>Sharing</i>

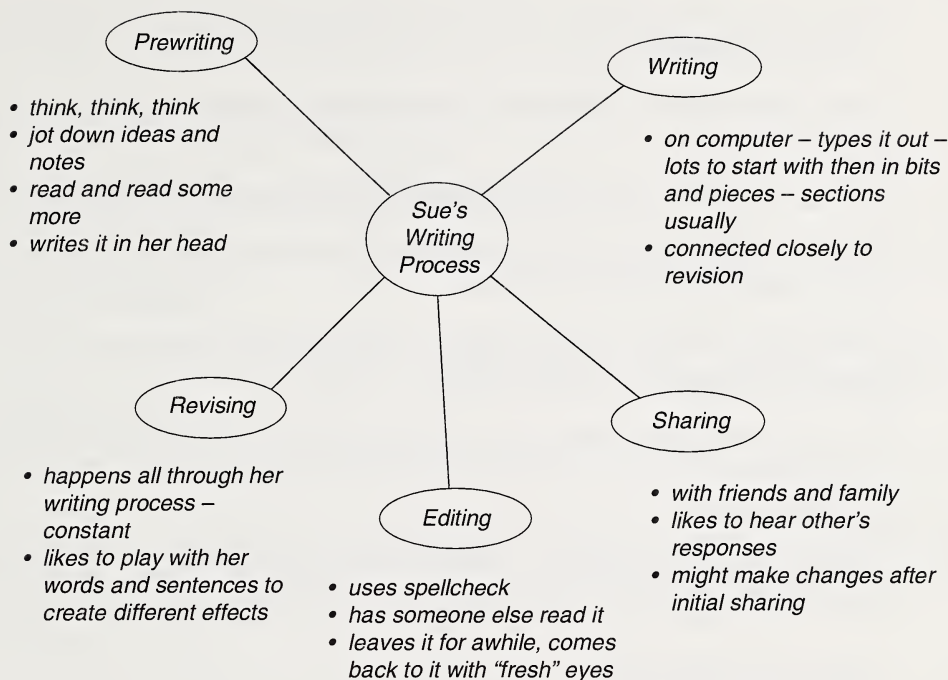
Teaching Suggestions

Have fun playing around with brainstorming and clustering in the class using weird and bizarre topics to get students thinking.

Enrichment

1. Interview someone you know about his or her writing process and present your findings in a cluster diagram.

Look at the cluster for Sue's writing process and compare it to your response.



2. Finding your writing voice can be lots of fun. Think of a time when you were about to do something you knew was wrong. Write the first few minutes of the dialogue you had with yourself to resolve that dilemma. If you have a dilemma right now in your life, feel free to write about it or, if you want, you can make up an imaginary one.

The mental dialogue you had with yourself might resemble the following example:

I've lasted all afternoon without eating anything that isn't on my diet.

You've been so good, one little piece of chocolate bar won't matter.

No! It's only an hour until supper and I can hold out.

Just one little piece... Just a corner... Who'll notice?

I'm getting hungry. But I could eat a carrot stick.

Just one tiny piece won't make any difference...

I can't. I've been so good all day. I even refused the birthday cake at work.

But it's still an hour to supper and I'm feeling a little dragged out...

Remember, chocolate isn't instant energy food.

Teaching Suggestions

Have students interview other people or research favourite authors to learn about their writing processes.

Show the class video clips of authors talking about their personal writing processes.

Invite students to role-play live and/or videotape the conversations with themselves that they wrote about in the Enrichment, question 2.

Get students to write both sides of a dialogue between themselves and someone else like the principal, their parents, or another teacher.

Watch videos of impersonators to see what techniques they use to adopt personas and voices of other people. For this you could also use recorded segments from CBC's Royal Canadian Air Farce.

Have students write and deliver a speech in the persona of another person. See if their peers can guess who it is.

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Section 3: Assignment

1. Clustering is an important prewriting tool. It can also be used to help you uncover the prewriting outline of another writer. Being able to uncover the organizational outline of something you're reading may be helpful as a model for your own writing, or as a study tool to help you remember the main ideas and organization of the piece.

Draw the prewriting cluster that the writer of Section 3 might have used to organize her writing before she began.

Evaluation Suggestions

Rather than seeing if students can create a cluster of their own here, this assignment shows whether or not they can create a cluster for something that has already been written. In your evaluation of this assignment, you should consider the accuracy of the student's cluster diagram in terms of the content of Section 3. Look for the use of circles and connecting lines to show the associations and links between topics. Students should be able to detail the cluster down to the level of "Activities" in the module.

2. You had an opportunity to try freewriting in one of the Section 3 activities. Use focused freewriting as a prewriting strategy to write on **one** of the following topics:

- a. Ways to use orange JELL-O®
- b. Ways to drive your English teacher crazy

Limit your focused freewriting time to five minutes!

Evaluation Suggestions

In evaluating the focused freewriting, look for fluency with no evidence of editing or correcting in the process. Since this freewriting has a specific topic for its focus make sure the thought and details are generally on topic.

3. One method for developing your voice in writing is to try writing something using the voice of someone else. Write about the same situation twice, as two different people in the situation might see it. Put yourself in the shoes of each person and write using his or her distinctive voice. You can put them in any situation you like, but you must use one of the following pairs for your characters:

- a. a clerk in a shoe store, a customer in a shoe store
- b. a six-year-old boy or girl, a teacher
- c. an employer, an employee

Evaluation Suggestions

Evaluate students according to how well they are able to get into the characters. Check to make sure that they are using the first person *I* and not *he* or *she* throughout their piece. Does each of their characters develop a personality of his or her own? Can you distinguish the characters? Can you hear each character talking?

Section 4: Your Response to Literature, Visuals, and Media

Key Concepts:

- reading process
- writing process
- prereading
- postreading
- personal response
- critical response
- speaker

Section 4 explores the reading process as well as student responses to literature, visuals, and media. Although many of the activities centre around literature, what is said can be applied to looking at and responding to visuals and media as well.

Students are introduced to the concept of reading as a transaction between the reader and the text and it is from this transaction that meaning evolves. The stance a reader takes in relation to what he or she reads also affects the reading process. Students are shown how the stance they take and the purpose they set for reading can affect not only the strategies they use to read, but also their enjoyment and appreciation of the text itself.

The reading process is compared to the writing process so students see how these two processes are interconnected. Prereading, reading and comprehending, and postreading are presented as activities that good readers engage in when reading.

Students see that personal response to literature is one step toward understanding and interpreting literature and developing a critical response to it. Personal response can be expressed in the form of a journal, a group discussion, or various other individual expressions like writing other literary texts, oral interpretations, or visual projects.

Critical response is examined as a step toward a more shared interpretation of literature, visuals, and media. Initial impressions and interpretations are modified as readers or viewers learn more from other people, texts, or literary analysis. Some helpful hints to consider regarding critical analysis are listed for the students. They are encouraged to use both personal and critical response to seek a fuller understanding and enjoyment of the literary and visual texts they experience.

There are five short assignments for this section which focus on personal and critical response to literature and visuals.

Section 4: Activity 1

Teaching Suggestions

Spend some time with students talking about the transactional theory of reading. It is especially important to emphasize the role of the student in the making of meaning. Many students believe that meaning lies within the printed words on the page and their job is solely to find what's hidden between the lines.

Use short quotations and visuals to elicit responses from students and show them how much the people within one classroom can differ in making meaning.

1. Given the nature of the reading process, why would no two readers ever have identical responses to the same text?

No two readers would have identical responses to the same text because no two readers are exactly alike as people. Each reader has a different background, belief system, knowledge, language use, etc., so for that reason, you can understand why your perception of a text will not be exactly like that of your teacher or anyone else.

Teaching Suggestions

Using a variety of examples, discuss the idea that the stance readers take toward reading something affects the purpose they set, the speed with which they read, the strategies they employ, and ultimately, the experience they have when reading or viewing a particular piece.

2. Imagine that you are reading a poem. Are you reading it to find out who the main speaker is in the poem, or are you reading it just to enjoy it? How might the difference in your purpose affect the way you read the poem?

If you are reading a poem to find out who the main speaker is, then you will focus on clues and details that will help you find the answer to your question. You might read very slowly and repeat the process if you don't find an answer the first time you read the poem. In focusing on some details, you may not observe or respond to others that you might if you were just reading the poem to enjoy it.

When you read the poem for enjoyment, you will probably read faster. Even so, the rhythm and images might stand out more on this initial reading. You will probably look at the poem more as a whole than if you're just looking for a particular feature.

3. What are some purposes you could set for reading or viewing the following items?

Here are some examples of purposes you could set for reading or viewing the following items:

- a. the cartoons in the newspaper

- *for entertainment – a good laugh*
- *to explore how the cartoonists combine visuals and words for effect*
- *to follow the continuing saga of a particular comic strip*
- *other purposes?*

- b. a magazine article on capital punishment

- *out of interest*
- *to learn more about the issue for personal knowledge*
- *to find arguments that support your view on the issue*
- *to find information for a report you are writing on capital punishment*
- *other purposes?*

- c. a documentary on whales

- *for enjoyment and entertainment*
- *to learn something specific about whales*
- *to examine the journalistic format of documentary film-making*
- *other purposes?*

Teaching Suggestions

Have students work in groups to come up with their own lists of similarities between the different stages of the writing and reading processes. You could assign a different stage to each group.

Ask students to add their own prereading, reading and comprehending, and postreading strategies for making meaning to the list. They can learn a lot hearing their peers talk about how they make meaning when reading. Students have lots of tricks of their own to share that teachers take for granted or don't even know!

4. The reading process is similar to the writing process in more ways than the fact that readers and writers usually set a purpose for both. Fill in the following chart comparing what you know about the stages of the writing process with those of the reading process.

The Writing Process	The Reading Process
PREWRITING	PREREADING
You must decide what to write.	<i>You make choices in what you will read.</i>
Your experience shapes what topic you choose and what you write about it.	<i>Your background influences those choices and the meaning you make when reading.</i>
WRITING	READING
What you write instructs your further writing.	<i>As you read, you are actively involved in making meaning based on what you have already read.</i>
You encounter surprises, questions, and insights as you write.	<i>Reading is an active process in which you also encounter insights, questions, and surprises as you read.</i>
REVISING	REREADING
You make changes in your writing to clarify meaning.	<i>Rereading involves reconsidering your initial meaning as you learn more about the text and examine it further.</i>

Section 4: Activity 2

Teaching Suggestions

Divide your class into three groups. Give all students the same text to read or view. When they finish, let one group write about the text in their Journals immediately after reading; allow the next group to talk about the text in small groups; and finally give the third group some literary analysis questions to complete individually. After about ten minutes have each group talk about how they felt about what they were required to do when they finished their reading.

Share with students Journal responses to literature written by other students. Make sure the responses include the kinds of things you think are most appropriate for writing in response to literature and visuals.

1. Read Eve's journal response to "Man of the House" and briefly comment on the content of her initial personal response to this short story.

Eve's journal response contains an emotional comment on her dislike of the story. She finds some of the story details contradictory. She also thinks that maybe she missed something and this lack of understanding may explain why she thinks the story "stinks." We can see that she also has her own idea of what a "good" short story is, which is that they should get right to the point and keep you interested.

Perhaps Eve should take a second look at this story. She could reread it and hopefully find what she feels she missed the first time. She could discuss it with someone else who has also read it, or she could find out more about the writer. She might then write a second journal entry on "Man of the House" or modify her first journal entry based on any new insights she's gained.

For more information about taking a second look at literature, see the Extra Help Activity at the end of this section.

2. In your textbook *Poetry in Focus* read the poem "Porphyria's Lover" on page 77.

Read the following sample response to "Porphyria's Lover" and compare it to your own response to see how each one is unique to the individual who writes it.



June 10, 1991 "Porphyria's Lover"

This poem starts out so nicely that I think there is going to be a meeting of two lovers and everything will be all "lovey dovey" and such. And then there is the part in the middle about "Too weak, for all her heart's... vainer ties dissever". I'm not sure what that's all about but I think it leads to the (ugh!) murder of this girl. It made me want to go and get my "long yellow string" of hair cut off just in case... Funny thing is, I kind of like this poem, in a morbid sort of way.

Teaching Suggestions

Read "Porphyria's Lover" orally as students listen.

Compare and contrast the responses students write to the poem.

Design, or have students design, some personal response activities to go with the poem such as those listed in the Module like illustrating the poem, preparing it as a choral speech, or putting together a theatre version of it.

Section 4: Activity 3

Teaching Suggestions

Talk about critical response as the “shared” meaning of a text, not as a “right” interpretation.

Pick a text for the class to read and find different critical analyses written about it, preferably from different and even contrasting schools of criticism. Show these to the students to demonstrate how diverse critical response can be.

Help students see that the concepts of literary criticism and the terminology that goes with it are not ends in themselves, but rather tools for understanding and responding to literature. For example, you might choose a story to illustrate a particular concept like irony and use it to encourage students to see that their understanding of irony increases their understanding and enjoyment of the text.

Get a feeling for how students feel about their ability to analyse and interpret literature. Do they feel comfortable with it? Knowing this can help you establish a point from which to move on to critical response.

Walk through the list of helpful hints for students to consider when responding critically to a text. Give concrete examples for each of the hints or have students come up with examples from their reading experience.

1. Who is the **speaker** of this poem?

The speaker in this poem is a man, Porphyria's lover.

2. What do you learn of the speaker's love for Porphyria?

The speaker loves Porphyria, but in a strange way. He wants her to worship him and when he thinks she does, he doesn't want to lose it for any other kind of love so he murders her.

3. What is Porphyria's relationship with the speaker? How do you know?

Porphyria is having an affair with the speaker in this poem. In the time the poem was written the word “lover” signified a relationship outside of marriage. As well, the following lines indicate that she is united with someone else who she can't leave because of pride:

– she
*Too weak, for all her heart's endeavour,
 To set its struggling passion free
 From pride, and vainer ties dissever,
 And give herself to me for ever.*

4. Why does the speaker strangle her?

The speaker strangles her to preserve her at a moment when he feels that she is his and only his: “she was mine, mine, fair/Perfectly pure and good.”

5. How does the poet present a ghastly event in an almost sensual manner?

The poet presents a ghastly murder in a sensual way though his sensitive and casual lead up to the actual strangling of Porphyria. Also, the method he uses to murder her is not one that would make a mess of blood or a lot of noise, as would a gunshot. He likens her dying to falling asleep with a lover which, ironically, is a very sensual image.

Teaching Suggestion

In small groups or as a class have students explain the processes they used to arrive at answers for the questions about “Porphyria’s Lover”. They learn strategies for responding critically from their peers.

Section 4: Follow-up Activities

Extra Help

Journal Response

Teaching Suggestions

Make a list of starters for Journal responses that students can put right into their Journals for easy access.

Do some more work with texts and “double entry” or “second-look” Journal responses. They are useful for students to log their learning.

1. In *Poetry in Focus* read “On Frank Pixley, Editor” on page 93.

JOURNAL

In your Journal write a personal response to the poem.

Compare your journal response to the brief sample below:

May 5, 1991 "On Frank Pixely, Editor"

You call this a poem? All it is is a title, the author's name and one line. It doesn't even rhyme, but I guess poetry doesn't have to. I've read some other stuff by Ambrose Bierce and it always has a catch to it. He writes some weird stuff. If this is poetry, I don't know...

2. If you haven't already done so, read the information about epitaphs on page 92 in *Poetry in Focus*. Then reread "On Frank Pixley, Editor" on page 93. Look back at the Journal response you just wrote.

JOURNAL

In your Journal add a second entry which takes into account this new information.

Compare your "second-look" response to the brief sample below:

May 5, 1991 "On Frank Pixely, Editor"

The information on epitaphs gives me a much better idea of what this poem is all about. This is the inscription on Frank Pixley's tombstone - though not a very serious or complimentary one! I wonder if Frank wrote it for himself or if someone else got the last laugh on him? I still have one question about the epitaph that revolves around the word "lies." I'm not sure whether the word is being used to suggest he was and continues to be lazy or that he tells lies? Maybe that's what editors do? I think though it relates more to him lying around because now he lies in his grave.

Enrichment

Teaching Suggestion

Engage students in a myriad of creative personal response activities. They can respond to the literature they are reading independently or in class, as well as to the viewing they are doing. By engaging them in the creative process, you will help them gain an appreciation for the techniques of literature, media, and the writer's craft.

1. Choose a novel or short story that you've read recently and create a book cover for it. Include the title, the author's name, a visual for the front, and a blurb for the back to interest possible readers.

Your book cover won't be like Eve's because you probably haven't read the same book but also because it's your own personal expression and therefore is unique. However, Eve's book cover gives you an idea of how you can demonstrate your personal response to a book through other media.



2. Choose a piece of literature you've read or a film you've seen recently. Take on the role of one of the characters and write a letter to one of the other characters regarding some event in the story. Now try taking on the role of the character receiving the letter and write back to the original letter-writer.

*Everyone's letters will be different. You should be true to the characters' personalities so try to adopt the **voice** of each character in your letters.*

Section 4: Assignment

1. In Section 4 you learned about responding to texts both personally and critically. In the activities you had a chance to give both critical and personal responses to some poetry. The fundamentals of responding to texts you read also apply to texts you view, like photos, videos, or paintings.

Turn to pages 86 and 87 in your textbook, *Poetry in Focus*, and take a look at the photographs spanning these two pages.

- a. Write a personal Journal response to one or more of the photographs in the collage.

Evaluation Suggestion

Evaluate the student's Journal response according to the Scale for Evaluation of Expressive Language located at the end of the LFM increasing the weighting to ten.

- b. Now take a closer look at the photographs in combination with the written text on page 87. The photographs here have been carefully chosen by the authors of this text to accompany the words. Discuss how the visuals and the words reinforce each other and the message the authors are trying to communicate.

Evaluation Suggestion

Evaluate this more focused response according to the student's ability to make a connection between the words and the visuals and how they reinforce each other in illustrating the chapter on "Shorter Lyric Poetry." The student should explain how the visuals have been chosen as representations of possible subjects for writing shorter lyric poetry. They are "snapshots" of experiences that provoke intense emotional responses. The student's response should use information from the text and the visuals to reinforce what is said about the intended message of the photo collage.

- c. Explain the humour in the photograph in the lower left-hand corner of page 86 of *Poetry in Focus* ("Up the Wall").

Evaluation Suggestion

This assignment asks students to become more critical in their response. They should be able to discuss how the man on the ladder is a living advertisement for the business he stands in front of. The humour comes from the combination of the man on the ladder and the words on the store sign – it is situational in nature. The same man on the ladder in front of most any other sign would not be at all funny.

2. Initial Response

In your Assignment Booklet copy the response you wrote in your Journal about your own reading process and how you feel about reading. Don't revise what you have written; just "clean it up" so that your message can be read by someone else.

Evaluation Suggestion

Evaluate the student's Journal response according to the Scale for Evaluation of Expressive Language increasing the weighting to ten. Focus on the fluency of the response.

3. Second-Look Response

You've had some time now to think and learn more about your reading process. Using the Journal entry you copied in Question 2, write a "second-look journal response" which allows you to reflect on, modify, broaden, and otherwise review your initial response in order to create a more developed critical response.

Evaluation Suggestions

Evaluate the student's Journal response according to the Scale for Evaluation of Expressive Language located at the end of this Learning Facilitator's Manual. Increase the weighting to ten. Focus your evaluation on how well the student really does "take a second look." Does he or she really modify, extend, or otherwise review his or her initial response in a thoughtful and insightful way? Look for evidence that newly learned concepts about the reading process have been included in a personal manner and that they have not just rephrased material from the module.

ENGLISH 10

MODULE

2



Stories

LEARNING FACILITATOR'S MANUAL

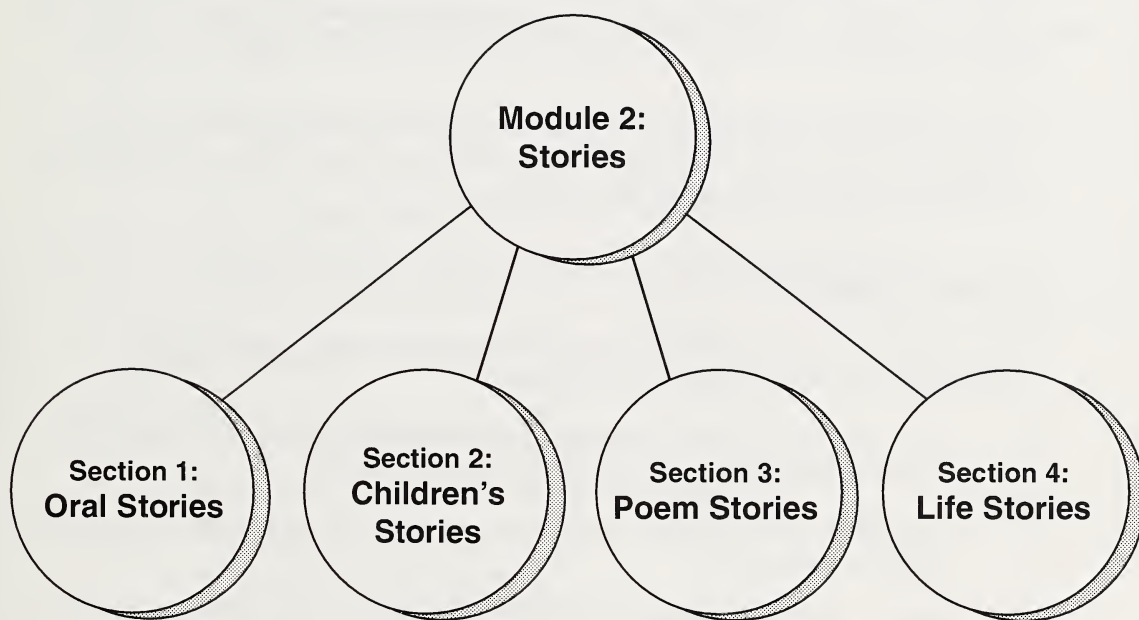


**Distance
Learning**

Alberta
EDUCATION

Module 2: Stories – Overview

This module leads students from the personal world of the journal into the public realm of the story. They'll be looking at oral stories, children's stories (including visual stories), poetic stories, and finally, life stories. Everyone enjoys a good story with interesting characters, engaging action, a captivating mood, and an effective setting. Storytelling is an art whether oral or written; keep in mind that the oral story is the predecessor of the written tale and the modern short story. Students will be reminded of the importance of storytelling as a way of sharing our humanity. They'll move from narrative, or traditional, storytelling into literary storytelling while building on their own personal, family, and cultural stories. They should enjoy the story poems and move easily from journal writing to shared writing.



Evaluation

The student's mark in this module will be determined by his or her work in the Assignment Booklet, which contains four section assignments. The mark distribution is as follows:

Section 1 Assignment	20%
Section 2 Assignment	20%
Section 3 Assignment	30%
Section 4 Assignment	30%
TOTAL	100%

Section 1: Oral Stories

Key Concepts:

- **personal stories**
- **family and community stories**
- **folklore**
- **legends**
- **urban legends**

This section reinforces the importance of oral language as a fundamental means of communication in our lives. Students should have practice using oral language informally and comfortably in a public setting so that confidence in storytelling is enhanced. A word of caution: be generous while rating students' oral stories. At this point, the process is more important than the product. A comfort zone must be maintained in the early sections, and marking that is particularly severe will probably be detrimental to it.

Students will be encouraged to both tell and listen to stories. They'll recall and recount family or community stories as well as seek out stories from older family members. They will listen to some legends on tape that are modern rather than traditional.

Teaching Suggestions

It's important that oral storytelling is really encouraged in this section. Here are some suggestions that teachers can use in order to do this:

- Share oral tales, anecdotes, and personal family stories with students. They should be told in a manner that engages students and allows them to participate.
- Ask students to recall favourite family stories and share them. Maintain an atmosphere that is positive and receptive.
- Play recordings of professional storytellers. Discuss their storytelling techniques with your students.

Be careful when using the Story Rating Scale presented in Activity 3. It is meant to lead students to tell better stories, not to hinder them or make them feel self-conscious, so don't overemphasize the rating. You can use the scale to rate the stories on the companion audiotape or others that you read in class. This may make students feel more comfortable having their own stories rated.

Many secondary students will be resistant to storytelling and view it as childish; they'll associate it with their primary school days. If they perceive, either by voice pitch or subject matter, that the storyteller is patronizing them, they will react negatively or tune out. The language used **must** be adult and the speaker must sound self-assured and composed.

Getting teens to tell stories can be as risky as crossing a minefield because they're inclined to dismiss it as "dumb." Unless an adult risks sharing a story, teens will conclude that it's "just for kids." So if a teen is asked by an adult to tell a story, a safe atmosphere must be created that treats the experience with dignity.

Provide ample lead time and preparation help for teen storytellers. Have the more outgoing students go first. Insist on a no-heckling rule.

Teens will probably love the urban legends and will share their own versions willingly. This material may encourage reluctant students to open up and get telling stories.

Here is a short list of references that will provide useful supplementary material for Section 1:

- Brunvand, Jan Harold. *The Vanishing Hitchhiker*. New York: W.W. Norton & Co. Ltd. 1981.
- Cole, Joanna, *Best Loved Folktales of the World*. New York: Doubleday & Co. Inc., 1982.
- Chase, Richard. *The Jack Tales*. Boston: Houghton Mifflin, 1943.
- Wolkenstein, Diane. *The Visit*. New York: Oak Publications, 1984.

Section 1: Activity 1

1. What makes this a good oral story?

Answers will vary. Consider these qualities of the story:

- *The beginning is brief.*
- *The main character is introduced.*
- *The scene is set (Waskesiu Lake – pine trees – fire-break).*
- *The reader is led to anticipate a bad experience with horses.*
- *The action begins quickly.*
- *There is a lot of imagery, including smells.*
- *There is a satisfactory resolution or ending (the girl runs home).*

2. How can you tell that the storyteller is using her memory for details?

Here are some hints that the speaker is recalling details from her memory. Did you think of others?

- *She says, "when I was eight."*
- *She was very familiar with the place (for example, she knows the types of trees).*
- *She uses the past tense ("My fear ... began when I was eight"; "I wiggled free and ran.").*

3. Now it's your turn. Tell a personal story of your own on tape. It can be any story from your life.

OR

Write your personal story here. In your story try to follow the model of the sample story; have a brief beginning, the action in the middle, and an ending that makes sense and wraps things up.

Note: Personal storytelling comes out of a desire to share – to be open about something that has touched or changed you in some way. Your story will help others get to know you a little better. Don't feel you have to leave out the embarrassing parts! Telling only the flattering things will make for an unbalanced, unrealistic account.

If you're taping your personal story, watch your timing; pause before any change of idea or significant word. Emphasize words that carry meaning. Try to build toward the high point.

How did your story turn out? Did you find it easy to create the impression you wanted to? Can you think of other approaches you could have taken or other things you could have included that would have improved your story?

Section 1: Activity 2

1. a. Check the types of stories that you've heard from family and friends.

- _____ ranch or farm stories
- _____ hunting and fishing tales
- _____ stories from "the old country"
- _____ family, neighbourhood, or community superstitions
- _____ family success stories
- _____ tall tales (highly exaggerated stories meant to entertain – not to be believed)
- _____ stories about extreme weather conditions
- _____ stories about a town tragedy
- _____ stories about family weddings, reunions, or holidays
- _____ tales explaining family name origins

- b. Can you think of other types of story that you hear sometimes? If you can, add them here.

a. and b. Did you think of other stories that are told and retold in your family and community? Perhaps you thought of these:

- stories containing good advice
- tales of foolish or clever acts
- witch/monster stories
- magic stories
- crime stories
- animal tales
- believe-it-or-not stories
- jokes
- celebrity stories
- sports stories

2. Choose one of the subjects you checked in Question 1 and briefly outline a typical story you've heard from that category.

Stories may be elaborate or short. They can be strange but true or historical in nature. They can be personal – about life's embarrassing moments, brushes with death, memories of the deceased (those who have died). They can be about tornadoes, hailstorms, blizzards, cold weather, or even about the haunted house down the block. Stories that get repeated over and over become the folklore of your family or community. Is the story you've outlined of this sort?

3. What family story do you like telling the most? Briefly write or record on tape a story you often tell whenever you're with a group of people sharing stories.

Is your family story funny? tragic? Have you kept it short? It's best to include only one main conflict that has to be solved.

4. a. Check off the storytelling techniques you use from the list that follows:

- _____ creating a good beginning
- _____ creating a strong mood or feeling
- _____ putting in lots of action
- _____ leading up to the ending by creating suspense
- _____ using your voice the way the people talk in the story (accents)
- _____ using varied speeds of talking and/or voice tones
- _____ ending the story gracefully – not holding back what really happened

The more techniques you checked the better. The best storytellers use all these techniques.

- b. What other techniques do you use?

Were you able to think of other techniques that you use? speaking loudly? pausing? The more you use the better.

5. What do you think of your own storytelling techniques? Do you tell stories well? Suggest a few areas where you think you need improvement.

Were you able to formulate any impressions about your own storytelling? If not, keep this question in mind as you work through the module. Not only will you come up with a few ideas, your techniques will improve and you should feel good about yourself as a storyteller.

Section 1: Activity 3

1. Think about someone you know who's good at telling jokes. What does that person do that makes them so good?

Perhaps your friend is more aware of what his or her audience likes to hear. He or she could be good at exaggeration and using imaginative ways to say ordinary things. Your friend might also be a budding comedian and just very funny. A good storyteller does these things well:

- *uses tone of voice (for example soft, harsh, or loud tones) to create suspense or emotional effects*
- *speaks distinctly, clearly, and with confidence*
- *really gets involved with the feelings and conflicts of the character (if you are the main character in the story, it's easier to do this).*

Section 1: Activity 4

1. Put a check beside each of the legends that you recognize.

- _____ Ali Baba and the Forty Thieves
- _____ King Arthur and the Knights of the Round Table
- _____ Robin Hood and Maid Marion
- _____ La Diabliesse
- _____ Paul Bunyan
- _____ Baba Yaga
- _____ The Lost City of Atlantis
- _____ Anansi, the Spider Man
- _____ The Lady of the Lake

- _____ The Trojan Horse
- _____ The Sasquatch
- _____ Ogopogo
- _____ Helen of Troy

Did you check all of the legends or did you recognize only a few? These legends are classics in a wide variety of cultures.

2. What was your reaction to this story? Check off one.

- _____ “I don’t believe it could happen.”
- _____ “I believe it could happen.”
- _____ “I’ve heard it before and it’s true.”
- _____ “It’s just rumour and not true at all.”

What was your reaction? Many people have heard versions of this same story. Many say that it was told to them in a spooky situation – late at night or out camping. Since these stories are passed on orally, it’s hard to find out if they really did happen or not. Two important ingredients that are missing from this one are the names of the people and the place. Without these details we are unable to prove that it actually happened so many people dismiss it as rumour. It’s safe to say that most urban legends are probably fiction.

3. a. Rate this legend using the Story Rating Scale.

Story: “The Boyfriend’s Death”	
1. _____	6. _____
2. _____	7. _____
3. _____	8. _____
4. _____	9. _____
5. _____	
Total: _____	

- b. Using the scale, rate the story by circling one of the following:

good fair ineffective

a. and b. Most students rate this story as “good,” but your rating is personal.

4. Describe your reaction to this legend.

Your reaction should indicate how you felt at certain spots in the story. You may have been scared or you may have remained unconvinced. Did the story sound familiar? Maybe you've heard it before.

5. Recall an urban legend that you've heard. Either record it on tape or tell it to a friend.

Was it easy to think of an example you've heard? Did you enjoy reading or telling it? Was your friend suitably impressed by the story? Did you use a variety of storytelling techniques?

Section 1: Follow-up Activities

Extra Help

1. **In your own words** tell what each of the following is:

Following are the definitions given to you in this module booklet. Did you manage to come up with adequate definitions using your own words?

- a. **folklore**

stories, tales, and legends particular to a cultural, community, religious, or family group

- b. **legend**

a story handed down (by tradition) from earlier times and accepted as truth by many people even though it can't be proven.

2. a. What is an urban legend? In your answer refer to an example.

An urban legend is a modern oral story, often with an urban setting, that has an unexpected or supernatural twist. Examples will vary.

- b. How does an urban legend differ from a traditional legend?

Urban legends are relatively modern and are usually set in cities. Their unexpected twists at the end are also not typical of traditional legends.

3. Rewind the tape and listen to "My Fear of Horses" again. Stop it just as the girl is helped up on the horse. How do you know at this point that the ending will be disastrous?

The clue is the line "I felt the horse stiffen and quiver." The reader slows down here, giving you the sensation of foreboding. Then, reading the next line, she speeds up and increases the volume – transferring her own sense of panic to her listeners.

4. Start the tape again and listen to the end. Listen for a passage that makes you feel sorry for the girl. Copy it here.

Answers will be personal. Can you explain why this passage makes you feel sorry for the girl?

5. a. Use the rating scale in Activity 3 to rate **one** of the stories on the tape. Fill in the chart that follows:

Story:	
1. _____	6. _____
2. _____	7. _____
3. _____	8. _____
4. _____	9. _____
5. _____	
Total:	

- b. Using the scale, rate the story by circling one of the following:

good fair ineffective

a. and b. Again ratings will be personal.

Enrichment

1. Suggest some music or theme song that would make a silly sound track for “My Fear of Horses.”

*Were you able to think of anything appropriately silly? How about the **William Tell Overture** – the music of the Lone Ranger?*

2. List some sound effects that a technician could add to the “The Boyfriend’s Death” to enhance the frightening mood.

How about such sound effects as the radio, the engine that can’t start, the sound of the boyfriend tinkering under the hood – and, of course, the feet banging on the roof?

3. Suggest a new title for “The Vanishing Hitchhiker.”

Answers will vary. Did you come up with a title you think is better than the original?

4. You have been commissioned to design and draw a movie poster to promote an upcoming film version of “The Boyfriend’s Death.” On a separate piece of paper draw your poster. When you’re finished, hang it up!

Is your poster grisly? Horrifying?

5. Collect three superstitions common in your community. Give each a title and list them here.

Were you able to uncover three local superstitions? Most communities do have a few.

6. Interview a pioneer in your community to find out what life was like before you were born. Tape the interview. Remember it’s important to be courteous and to have your questions prepared in advance. You should encourage your interviewee to recount stories whenever possible.

If you’ve had trouble setting up and conducting an interview, see Section 4 for a few pointers.

7. Here are some excerpts from an article on urban legends that appeared in *Maclean’s*. Read them and then create an urban legend of your own.

Did you enjoy these urban legends? Were you already familiar with some of them? Did they inspire you to come up with a suitably frightening urban legend of your own?

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Section 1: Assignment

Write a story or legend you’ve heard (not one you’ve seen on television) or recount a personal experience. Either write your finished copy in the space provided or record it on an audiocassette and submit it for grading along with your Assignment Booklet.

When you’ve finished writing or telling your story, tell where the tale originated from and explain why you enjoy it or find it meaningful. Your explanation may be written or recorded on audiocassette.

Your teacher will use these questions as a scoring guide:

- Does the story’s beginning make the reader want to hear more?
- Does the story convey action vividly?
- Does the story make sense?
- Is there a logical sequence?
- Does it reveal human needs, wishes, conflicts, and moral choices?
- Does it make me feel sad, happy, or some other emotion(s)?
- Does the story have a satisfying and believable ending?
- Oral story only: Does the storyteller’s tone of voice change according to events and feelings?
- Oral story only: Does the storyteller speak distinctly and clearly?
- Oral story only: Does the storyteller get involved with the character’s problem?

If you’re having trouble getting ideas, read through your Journal entries. Better yet, tell a story you’ve made up yourself or heard someone else tell.

If you are submitting a written story, 250 to 300 words is a good length. A recorded story should be at least five minutes long.

NOTE: If you are submitting an audiocassette, be sure to label it clearly with your name, date, course, and module number.

Evaluation Suggestions

Be sure to use the questions outlined in the Assignment Booklet as a scoring guide for this assignment. Don't penalize students unduly if their stories are shorter than the suggested lengths; mark for quality, not quantity. If a story appears only to be a recap of a television show, mark accordingly.

Section 2: Children's Stories

Key Concepts:

- **cultural and religious stories**
- **children's stories**
- **visual stories**
- **visual techniques**
 - distance
 - angle
 - lighting
 - focus
 - composition
- **formal writing**
 - writing
 - revising
 - polishing

Section 2: Activity 1

Teaching Suggestions

Get students to talk about and tell legends with which they've grown up. Point out that many children's stories are based on legendary happenings. One common type they will probably all recognize are legends that explain why various animals have the physical characteristics that they do, for example, why the raccoon has a mask.

Section 2: Activity 2

Teaching Suggestions

There are many places where children's books may be found:

- the local library
- the elementary school library
- day-care centres

You might invite the children's librarian of your local library to speak to your students and to bring along some award-winning picture books to show as examples. The librarian should have many valuable tips for choosing stories.

If you have children of your own, share some titles of their favourite books with your students.

Many high school students babysit or work in day-care centres. Ask your students to share any popular titles from their experiences with the children in their care.

1. How old is the child?
2. What are a few things in which the child is interested?
3. How many older siblings does this child have?
4. How many younger siblings does this child have?
5. Where does the child live?
6. What kind of stories does the child claim to like?

1. to 6. Answers to the questions in this activity will all depend on the child to whom you'll be reading. The child you have in mind may be a preschooler (three or four years old), already in kindergarten, or of school age. Remember that whatever the age, children love to share a story with an older person, especially a teenager. You will need to keep in mind the age as you choose the books.

7. List your book choices in the chart that follows:

Author	Title

Your six choices may be books by a variety of writers; by contrast, they may all be books produced by the same author or illustrator. The important thing about choosing a good story is that you like it and you enjoy telling it. A child will soon sense it if you don't and he or she won't like it either.

Section 2: Activity 3

Teaching Suggestions

Strategies for oral reading can be practised before the actual reading.

Have students practise reading to each other. They can use the rating scale from Section 1 or just rate each other informally.

Pay attention to the pictures in the storybooks and have students talk about them.

If there are young children in lower grades in your school or close by, contact the teacher and make arrangements to match your students up with the younger students for an afternoon of storytelling.

Some students may find the whole idea of reading to a young child embarrassing. This is especially likely to be the case with boys who have no younger siblings. Be sensitive to how your students are reacting to what they're asked to do. Give lots of encouragement and make it a fun thing to do.

After storytelling is over and the children are gone, have your students share their reactions to the experience. Most will have had great experiences and will be eager to talk about how it went.

Give your students time while the event is fresh in their minds to respond in their Journals.

1. The child chose the book entitled _____

written by _____.

Answers will vary.

2. What was the child's reaction to the story you told?

- a. Check off the phrases that best describe his or her reaction.

<input type="checkbox"/>	seemed bored at first	<input type="checkbox"/>	asked a lot of questions
<input type="checkbox"/>	seemed uninvolved	<input type="checkbox"/>	begged for another story
<input type="checkbox"/>	looked involved	<input type="checkbox"/>	loved being read to
<input type="checkbox"/>	asked many questions	<input type="checkbox"/>	really liked the story
<input type="checkbox"/>	talked about the pictures		

Answers will vary depending on the child.

- b. Add three or four of your own observations about the child's reactions.

Was the child attentive? Did he or she want to talk about the story? Was there a request put in to hear it again? Did the child seem to understand the story? Be sure to consider the child's physical response to the story as well as his or her verbal response. For example, restlessness usually indicates boredom; quiet attentiveness normally reveals interest. Did the child smile? giggle? get excited? ask questions? fall asleep?

Section 2: Activity 4

Teaching Suggestions

Students will have fun with Question 1, Part B because the film is rather puzzling. It's imperative that you make it clear that no one should blurt out any ideas before the film is over. Be sure to preview the film so that you are aware of what is going on.

To supplement the material on cartoons, encourage students to bring a variety of cartoons to class for discussion. Make sure they're tasteful!

1. Do either Part A or Part B.

Part A

- a. Look at this picture and think about the meaning or impression that is being conveyed without words.



WESTFILE INC.

- (1) How has the photographer's use of lighting created mood in this picture?

The photographer has created a silhouette by placing the subjects in front of the light source. The effect is that the viewer feels quiet and peaceful.

- (2) What might the woman in the picture be thinking and feeling?

Answers will vary. Clearly she is enjoying being with her child. The feeling of love is strong.

- (3) Tell a short story to accompany this picture.

Stories will vary. They should be in keeping with the photograph's gentle, quiet mood.

b. Now look at this picture:



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(1) When you looked at the photo what was your initial reaction?

Reactions will vary. Many students will think that the child feels hurt and lonely. Others might see the mood as one of restfulness and relaxation.

(2) What story might this photo tell?

Stories will vary. Does your story fit the mood that you identified in the photograph?

(3) The photographer chose a medium shot here. Why?

The shot allows us to see the child's entire body position – something important in revealing the mood. It also reveals that the child is alone; this increases the sense of loneliness the viewer experiences. The child seems isolated.

(4) What message might the photographer have intended to give through this photograph?

Answers will vary. The photographer might be trying to create a feeling of sadness and isolation in viewers. The purpose might be to point out the difficulties children can experience growing up.

Part B

If you can, obtain the National Film Board videotape *Images and Meaning* (number 40E27). Watch the short (roughly five-minute-long) film entitled *Zea*, and as you do so, jot down all the things in it you can identify. Can you figure out what is being filmed before the end gives it away? If you are watching it with someone else, try not to talk or guess out loud.

- a. What does the subject of the film remind you of?
- b. (1) Did you identify the event before the end?
(2) How did you react when you realized what the film was about?
- c. Rewind the video. Watch it a second time. Suggest sound effects that would go with this film story.

a., b., and c. Did you guess that this was a kernel of corn popping? Did you react as many people do – with surprise and delight? Some possible sounds that could be added to this film are sizzle, spatter, hiss, splat, pop. The setting of this film is very imaginative; the lighting is muted and pleasant. The shot is composed in such a way that the action fills the frame in a close-up. In fact, it's so close up that we cannot identify the event at first. We don't usually ever get down to kernel level when we're popping corn. The film is very dynamic and the editing is done so that the climax of the film (the pop) occurs just at the end. This film does tell a little story, even if it takes a few viewings to figure it out.

Do **one or more** of the following:

2. Choose a favourite cartoon strip from a newspaper or other source. Paste it in the space provided and describe what appeals to you in its humour or message.

Cartoon selections will vary. Have you explained fully what you like about this cartoon strip?

3. Choose a TV cartoon you enjoy and explain why you like watching it.

Answers will vary. Is yours clearly explained?

4. Choose an action comic book character and explain why it's a favourite.

Answers will vary. Is your answer clear and honest?

5. What social problem is being highlighted in this cartoon?

The problem depicted in this cartoon is the economic plight of grain farmers, many of whom are burdened with large debts.

6. What message is the cartoonist trying to give?

The obvious message is that grain farmers are in economic trouble; the implication is that something should be done about it, though no solutions are hinted at.

7. How does this cartoon affect you or make you feel?

Answers will be personal. Your response will doubtless be influenced by whether or not you live on a farm.

8. Find a political or social cartoon that makes fun of or criticizes something in your community or area. Paste or describe it in the space provided.

Cartoon selections will vary.

Section 2: Activity 5

Teaching Suggestions

Encourage responses from the class to Marie's problem as revealed in the dialogue between her and Ms. Grotowski. No doubt many students will identify with Marie. Discuss how to solve her problem by using prewriting strategies, keeping a folder or journal of ideas, and talking about the topic with others. Assure students that writer's block is common even among professional writers.

Some students may find they have far too much information when they start writing. Stress the importance of paring their material down; students often find this very hard to do.

For students at the revising stage, working with peers can be very effective. You might have them work in pairs to critique each other's drafts and suggest ways to reshape or revise them.

1. a. Which topics appeal to you?

Answers will be personal.

- b. Do any of them match the data in your Journal? If so, put a check beside them.

Answers will vary. Did you remember to put those check marks in?

- c. Create some topics of your own to add to the list.

Your choices will fit with your interests, knowledge, and your imagination. For example, suppose one of your favourite summer pastimes is waterskiing. You may have created a topic entitled "waterskiing tricks" or you may have incorporated it in the given topic "a holiday in the sun."

2. Now sort through your Journal responses and highlight the material that you might be able to work into a composition. Make a list of the ideas here. If you want, you can add to your list by brainstorming, clustering, talking with others, reading, or freewriting.

Answers will depend on the material you have in your Journal.

3. Now that you've gathered ideas that you might be able to work into a composition, the next trick is to actually pull out the material that fits into the topics from the list. Collect the ideas on your word processor or on rough paper.

Were you surprised at how much material you obtained?

4. Now it's time to actually write a rough draft of your composition. Bear in mind what you've been taught about how to approach this task, but remember to let the composition come from within you; if you've done your preparatory work properly, it should take shape easily. Enjoy the process of creating a piece of writing; it can be tremendously satisfying to write a composition that says what you want to say, the way you want to say it.

Did you find that after thoroughly preparing for the task of completing your rough draft, your writing shaped itself naturally? Don't worry about rough spots at this point. You can smooth them out at the next stage of the writing process – revising and polishing.

5. Go back to your composition to revise and polish it. As you do so feel free to mark up your own work; all writers do. When you're satisfied that you've made your composition as good as you can possibly make it, write your finished copy out here.

Now you have a finished composition. Read it over carefully one last time. Better yet, put it away for a few days; then read it over. Do any further changes suggest themselves or are you happy with the piece as it stands?

Section 2: Follow-up Activities

Extra Help

1. In the space provided, create a three-sentence introduction leading to a main-idea statement. Write on any topic that interests you.

Does your introduction lead smoothly from a general observation to your main idea? This is always a good technique for getting a composition started.

2. In the space provided, write a conclusion to go along with the introduction you wrote for Question 1.

Does your conclusion restate or refer to the main idea of the composition? Does it end abruptly, leaving the reader hanging, or does it round things off in a satisfying manner?

3. After you've studied your handbook, try the exercise that follows. It consists of sentences taken from compositions that have problems in areas like mechanics, grammar, and style. Rewrite each sentence and eliminate these problems.

Example

Problem sentence: water skiing is fun

Corrected Sentence: Waterskiing at Johnson Lake on a hot July afternoon is invigorating.

What follows are possible answers. Use them to judge your own work.

- a. Roman was sick. He did not come to the beach today. He went to the medicentre. The doctor told him he had the flue.

Roman was sick so he did not come to the beach today. Instead, he went to the medicentre and was told by the doctor he had the flu.

- b. On the way to the lake the car broke down. Walking for several kilometres down the highway.

On the way to the lake, the car broke down, so we ended up walking down the highway for several kilometres.

- c. We got a ride from some people. We were driven to the corner near the cabin.

We accepted a ride from a couple in a Toyota van. Fortunately, they drove us to the corner near the cabin.

- d. Mike brought his favourite trick skis and i had my favourite slalom. We filled the boat with gasoline. Preparing the cruise across the lake to pick up my brother, Eric who would be the spotter. Luckily, it was a calm day. The water was perfect for trick skiing. Mike was eager to get into the water.

Mike brought his favourite trick skis and I had my favourite slalom skis. We filled the boat with gasoline and prepared to cruise across the lake to pick up my brother, Eric, who would be the spotter. Luckily it was a calm day. The water was perfect for trick skiing, so Mike was eager to get into the water.

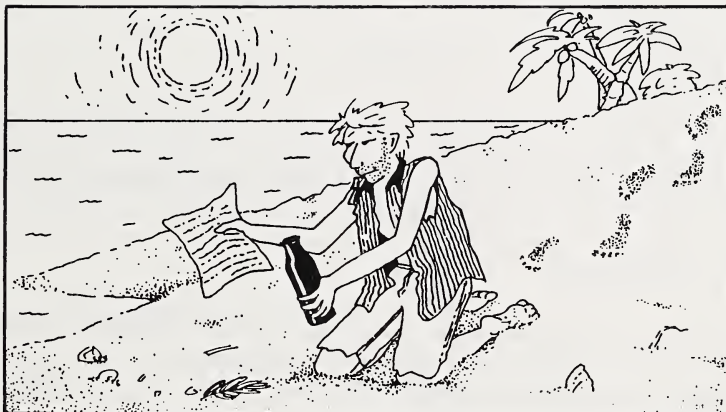
Enrichment

1. Following are four cartoons without captions. In the space provided, write an appropriate caption for each one.

a.



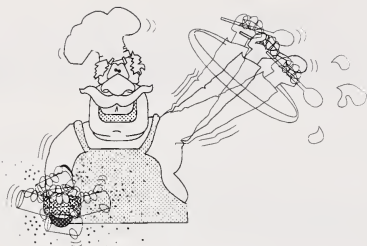
b.



c.



d.



Answers will vary. Were your captions funny? serious? bizarre? Were they appropriate to the cartoons? Show the cartoons and your captions to someone else to get a second opinion.

- Did you enjoy the material in this section on children's stories? Try writing a short story for a child about a problem that he or she might have – like being afraid of the dark, having nightmares, or encountering bullies.

Be sure the story helps to solve the problem.

How did you enjoy writing a children's story? Some people find this kind of writing wonderfully refreshing. Would your story help a child in dealing with the problem the story is written about? Is it full of simple words and strong images? Now try telling the story to a child to see if it's effective.

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Section 2: Assignment

Choose **one** of the following topics and write a composition on it using the techniques explained in Section 2 of Module 2. Remember to write, shape, and polish your work and to make it as vivid and real as possible. If you find the composition interesting to write, others are bound to find it interesting to read.

Your composition should be roughly 300 to 350 words long.

Topics:

- Memories of My First Storybook
- How to Read so the Child Will Enjoy
- A Storybook Hero or Heroine
- Dos and Don'ts of Storytelling
- Smile While You Read
- Keeping a Sense of Humour with Children
- My Idea for a Children's Book
- Conversations with Kids
- Stories Kids Love

Your teacher will use the following scoring guide:

Ideas	<ul style="list-style-type: none"> • originality • development
Style	<ul style="list-style-type: none"> • structure (introduction, body, conclusion) • dictation • voice • sentence variety
Mechanics	<ul style="list-style-type: none"> • grammar • spelling • punctuation

Evaluation Suggestions

Be sure to grade the Section 2 Assignment according to the criteria presented in the Assignment Booklet. Weight your grading in favour of ideas and style, but don't neglect conventions.

Section 3: Poem Stories

Key Concepts:

- ballad
- oral tradition
- mood
- oral interpretation

Teaching Suggestions

This section presents poetry in such a way as to encourage students to enjoy it and succeed in their studies of it. Be careful not to get too technical; treat the selections as stories to be enjoyed and appreciated.

Give students some flexibility in choosing the poems to which they want to respond, especially in their Journals.

Section 3: Activity 1

Teaching Suggestions

Have students read ballads from “Tales of the Supernatural” either silently or aloud. Give them time to write or orally tell the story in their own words.

If you have the Simon and Garfunkel recording “Scarborough Fair/Canticle,” play it for the students.

1. How many sections are there in the text?

There are seven sections.

2. How many chapters are there?

There are twenty-four chapters.

3. Notice that in each section there are several chapters and a focus on a particular author. Who is the author in focus for the section titled “Other Narrative Poetry”?

The focus author is Margaret Atwood.

4. You will be covering three sections: “Tales from Long Ago,” “Literary Tales in Ballad Form,” and “Other Narrative Poetry.” At what pages will you start and end?

You will start at page 26 and end at page 85.

5. Find the name of the authors of all the poems in the section titled “Tales from Long Ago.”

The authors are all anonymous.

6. Look in a dictionary for the definition of the answer to Question 5. Write it here.

Anonymous means “unknown.”

7. Explain why the situation revealed in Question 5 and 6 developed.

Since ballads were composed orally and passed on by word of mouth, no record was kept of the original authors.

8. Here is a list of authors (some are singer/songwriters) taken from *Poetry in Focus*. Check off the ones you recognize.

_____ Sir Walter Scott	_____ Gordon Lightfoot
_____ Robert Louis Stevenson	_____ Robert Service
_____ Buffy Sainte-Marie	_____ Don MacLean
_____ Bob Dylan	_____ Edgar Allan Poe
_____ Henry Wadsworth Longfellow	_____ Margaret Atwood

Answers will vary, but most students will probably recognize several names – especially those of more modern singer/songwriters.

9. Read the poem “Scarborough Fair” on page 32 of *Poetry in Focus* out loud to another person. You might recognize this ballad because it was revived and made into a popular song by Simon and Garfunkel in the 1960s. What does the poet demand of his true love?

He asks her to make him a shirt without a seam or using a needle, to wash it in a dry well, and to dry it on a thorn bush.

10. How does she reply? What demands does she make?

She replies that she will do this when he can find an acre of land between the sea and the sand, plough it with a lamb’s horn, seed it with one seed, harvest it with a leather sickle, and tie it in a fragile feather – all impossible tasks.

11. Choose another love ballad. Read it silently several times to make sure you understand the story. Remember that a lot of detail is left out of these ballads so you have to use your imagination to fill in the missing information. List **three** questions that are left unanswered in the ballad you chose.

Answers will vary depending on the ballads selected, but ballads always leave questions unanswered. For example, in “The Gypsy Rover” we don’t know why a rich man with a mansion would pretend to be a wandering gypsy. Second, did the suitor set out to win her heart or was it a coincidence? Third, how did her father react when he discovered the true identity of the rover?

Section 3: Activity 2

Teaching Suggestions

Put students in pairs to read to each other. You will likely have to help them with some of the wording and images in the poem.

1. What does Ulysses say is wrong with his kingdom?

He says that his kingdom is not exciting but barren and still. He thinks that his subjects are all savages who don't respect him.

2. What does he miss about the sea and his travels?

He misses being with people who love him. He loves the challenge of the sea. He is famous, and he loves the sights and the company of great people. He also loves battle.

3. To whom will Ulysses leave his kingdom?

He will leave it to Telemachus, his son.

4. What is Ulysses seeking?

He is seeking a newer world and is willing to die trying. He wants to find knowledge; he hopes he may even reach the Happy Isles, the heaven where gods and heroes go.

Section 3: Activity 3

Teaching Suggestions

The concept of mood is sometimes an elusive one for students – probably because they tend to lack the vocabulary to express different moods clearly. This activity encourages them to come up with words. You could point them to the thesaurus, if available, as a reference for words to describe mood.

1. What mood is shown in the following graphics? Use three or four words to describe the mood of each one.

a.



The mood is happy, surprised, or amazed.

- b. *The mood is pensive, thoughtful, and reflective.*



- c.



The mood is sorrowful, regretful, or depressed.

- d. *The mood is excited and tense.*



- e.



The mood is worried and nervous.

- f. *The mood is happy, playful, and excited.*



g.



The mood is one of agreement and mutual satisfaction.

h. *The mood is sad and sorrowful.*



i.



The mood is excited and jubilant.

2. Here are lines from another poem about ships and the sea:

Her sails were snowy white, they strained against the mast,
Her spray flew high as she went racing past,
And from the very first, the Bluenose loved to run,
She loved the smell of sea and of sun.

What is the mood here? Suggest three or four words that describe it.

There is a sense of pride, feeling of freedom, mood of confidence, and willingness to take risks.

Section 3: Activity 4

Teaching Suggestions

If your school has a recording of “The Highwayman,” have your class listen to it.

Have students read the poem in pairs, alternating stanzas. If you find a particularly good pair of readers, ask them to read for the class.

1. Examine Part 1 for repetition of words. Make a list of words that are repeated three times in a stanza.

Stanza 1: riding

Stanza 2: terrible

Stanza 5: moonlight

Stanza 6: moonlight

2. What effect does this kind of repetition have on the mood of the poem?

Repetition creates a feeling of movement and action in Stanza 1, a sense of beauty and charm in Stanza 2, and a mood of romance in Stanza 5. What effect does such rhythmic repetition have on an oral reading of the poem?

3. What mood is emphasized near the beginning of Part 2 that creates the feeling that the authorities are coming?

The mood emphasized is marching.

4. Describe the mood in the last stanza of Part 1.

The mood is romantic and loving.

5. Describe the mood in the last two stanzas of the poem.

The mood is one of sadness, mystery, regret, and hopelessness.

Section 3: Activity 5

Teaching Suggestions

Instead of taping their best effort as is suggested in the activity, students might perform their interpretation for the class. Others could then evaluate their renditions using the Oral Interpretation Evaluation Scale.

1. Try reading the same poem, but interpret it differently from the taped version. What changes did you make?
2. Now choose a poem for yourself from *Poetry in Focus*. Use the oral interpretation techniques you've learned. Pencil in any cues you need and record it just for yourself. Evaluate your interpretation using this evaluation scale:

Oral Interpretation Evaluation Scale					
	weak		fair		good
Interpretation:					
creation of an effective beginning	1	2	3	4	5
awareness and projection of mood	1	2	3	4	5
sense of tension as action rises	1	2	3	4	5
creation of characters through voice	1	2	3	4	5
creation of strong and memorable climax	1	2	3	4	5
creation of smooth ending	1	2	3	4	5
Delivery:					
accurate pronunciation	1	2	3	4	5
smooth speed and pacing	1	2	3	4	5
controlled volume, pitch, and breathing	1	2	3	4	5
Total Marks:	/45				

1. and 2. Did your version of the poem sound differently? Did you enjoy recording the poem you selected? How did it turn out? Don't mark yourself too hard on the evaluation scale; students are often harder on themselves than their teachers are.

Section 3: Follow-up Activities

Extra Help

1. What heroic thing does the cabin boy do?

The cabin boy swims out and sinks the Turkish ship.

2. What does the captain promise the boy?

The captain promises him an estate and his daughter for a bride.

3. Where does the captain leave the cabin boy after the Turkish ship is sunk?

He leaves him in the sea.

4. If possible, look in your library for a taped recording of a ballad or narrative poem. Play it and listen to the way the narrator uses voice to tell the story. Then try to read the story as the narrator did or if you disagree with the narrator's interpretation, read the poem how you think it should be read. Tape your reading, then listen to it.

- a. Whose recording do you prefer – your own or the original narrator's?

Of course it's unfair to pit yourself against a professional speaker; all the same, it's a good learning experience.

- b. Explain why.

Probably, you found that the narrator's voice, enunciation, and style are more polished than your own. Do you think the narrator's interpretation is better?

Enrichment

1. Write a ballad in which you are the hero. It could be about something like

- slaying alligators
- taming a pit bull
- preventing a train crash

Did your ballad have stanzas with an equal number of lines? Or did you create a different format? Did you try to use rhyme and rhythm to create musical effects? Does your ballad end tragically?

2. Write a takeoff of one of the serious ballads you've read. Make it silly.

Your ballad can be bizarre or comical. Just be sure it retains enough of the original to be recognizable!

3. Write any sort of ballad that appeals to you.

This question is wide open, but you must be sure to retain the qualities of the ballad.

30

Section 3: Assignment

1. Choose a ballad from Chapters 5 to 13 of your textbook *Poetry in Focus* and prepare an oral presentation of it. Practise the ballad; then record it on an audiocassette. Clearly label the cassette and submit it with this Assignment Booklet. **Do not choose a poem that you have already studied in this course.** Your presentation will be graded according to the Oral Interpretation Evaluation Scale outlined in Section 3 of Module 2.

Evaluation Suggestions

Be sure to use the Oral Interpretation Evaluation Scale (from Section 3: Activity 5) in grading this assignment question. Be sure students do not select a poem they have already studied in this course.

2. Choose one Journal entry from this section and develop, edit, proofread, and polish it. Write the finished copy of your composition in the space provided. It should be roughly 200 to 250 words in length. It will be graded according to the scoring guide shown in your Section 2 Assignment.

Remember to give your composition a title.

Evaluation Suggestions

Be sure to use the scoring guide presented in the Section 2 Assignment. Concentrate on the quality of the students' work rather than on the length of their compositions.

Section 4: Life Stories

Key Concepts

- revision
- sentence types
 - declarative
 - interrogative
 - exclamatory
 - imperative
 - active
 - passive
 - inverted
- memoir
- biography
- autobiography
- interviewing
- questions
 - open
 - closed

Teaching Suggestions

This section emphasizes more journal writing about the self. Students will examine life-story excerpts and in the assignment will be required to create part of a life story. Some students may want to write about themselves while others will want to write about someone they admire. It's important to stress that life stories are valuable and important and that one doesn't have to be a famous scientist or great celebrity to have one that is interesting and unique. Simple, ordinary lives are as worthy of recording as famous lives. In fact, if you can convince students of this, they will probably look for admirable people in their own lives to write about.

Section 4: Activity 1

Teaching Suggestions

In a group you might have students discuss some of their responses to the sentence starters in this activity. Sometimes one student's recollection will spark others.

1. What do you learn about the person who created this collage? What are his or her interests, attitudes, hobbies, and activities?

Answers will vary. You may have noted that this person has (or wants) a dog, is a sports fan, and either has travelled or plans to travel. There are some hints that the person likes going to concerts and is a high school student. What other conclusions did you draw from the collage?

2. What memorabilia do you have that is representative of your interests, attitudes, hobbies, and activities?

No doubt you have all kinds of souvenirs, possessions, and items that show what you are like, what you love to do, and what your interests are.

Section 4: Activity 2

Teaching Suggestions

Find other samples of unrevised paragraphs and revise them along with your students. Have students provide suggestions for revision.

1. Here is an example of a declarative sentence – one that makes a statement:

I was born in a small town in Alberta.

Compose a declarative sentence of your own.

A declarative sentence must state something. Here is an example:

I am going swimming tomorrow.

2. Here is an exclamatory sentence:

What a wonderful surprise!

Notice that it expresses surprise or some other strong emotion and is followed by an exclamation mark.

Write an exclamatory sentence of your own.

Here is another example of an exclamatory sentence:

What a beautiful car!

3. Here is an interrogative sentence – one that asks a question and is followed by a question mark:

Do you have your driver's licence?

Compose one of your own.

An example of an interrogative sentence – one that asks a question – is

May I borrow the car tonight?

4. An imperative sentence is a command with the subject understood as “you.” For example:

Close the door.

It appears as if there is no subject in this sentence, but we understand the subject to be “you.”

Write a command of your own.

A sentence that gives a command – an imperative – is

Give me your phone number.

5. Sentences can be composed like this:

Down came the ball right on my head.

Notice that the subject – the ball – is not at the beginning of the sentence; in fact, it comes after the verb. This reversal of order gives the sentence more impact.

Compose a sentence of your own that has the verb and subject reversed.

Here is an example of an inverted sentence:

High above the city loomed a dark funnel cloud.

6. Some sentences have describing phrases, clauses, or modifiers at the beginning. For example, read this sentence:

After I’d struck out for the third time in the game, I felt defeated.

Write a sentence of your own in the same way.

Here are three examples of sentences with describing phrases or clauses at the beginning:

Running faster than his competitors, Kurt came first in the race.

After signalling us to stop, the RCMP officer checked to see that our seatbelts were fastened.

While doing my homework, I listen to music.

7. Some sentences contain a verb in the active voice where the subject does the action. For example:

Mary drove the car down the street.

If you were to change the sentence to the passive voice, it would be like this:

The car was driven down the street by Mary.

The active voice is usually more effective and vivid than the passive voice.

- a. Write a sentence in the active voice.

Here is a sentence written in the active voice:

I hit the ball.

- b. Now change it to the passive voice.

In the passive voice, the sentence would read like this:

The ball was hit by me.

8. Revise and rewrite the paragraph. Don't change the meaning but add, delete, rearrange, and shape it so that it's completely finished and focused on the fun day of skiing. Revise the sentences as well so that you have a variety of types and lengths.

There are many ways to revise the paragraph. Here is one way:

The lake was mirror-calm, and no breeze disturbed the trees. The boat was ready with a full tank, and all my friends were there ready to have fun. Skiing all day with my brother driving the boat made me really happy. After a weiner roast we returned to the city.

You may have revised the paragraph differently. That's fine. Just check to make sure you have a variety of sentence types and lengths and that the experience of the day at the lake is the main idea.

Section 4: Activity 3

Teaching Suggestions

The autobiography excerpt written by Pierre Berton is effective because it is so well crafted and so descriptive. Students might want to find and read Berton's complete work, *The Mysterious North*.

The study of life stories can be made interesting by allowing students to research the life of someone famous. This will encourage them to seek out biographies. Remind students that they don't necessarily have to read a large book cover-to-cover but can benefit by finding magazine articles on the person of their choice.

1. What sights and sounds did Berton remember and record to make his memory come alive?

Berton recorded many sights and sounds. Among them were

- *his small frame house*
- *the bubbling pot of dog food*
- *pails of water covered in icicles*
- *the grey Yukon river*
- *the endless, black hills*
- *the hushed roar of the river, covered by ice*
- *timbers cracking like pistol-shots*
- *the northern lights moving across the black sky*
- *the call of the wolf*
- *the footprint of a wolf in the snow*

2. What emotions did he remember feeling as a boy?

As a boy he felt both terrified and fascinated when he heard the call of the wolf. To him, the North felt mysterious, lonely, and immense.

Section 4: Activity 4

Teaching Suggestions

In pairs have students role-play different interviews – one with only closed questions and one with a good balance of open and closed questions. Have the class observe the interviews and use the chart from the module to classify and count the types of questions used. Discuss which interviews and questions were most effective.

You might arrange to show a recording of a TV interview brought to class. Watch the interview and have the students use their charts to analyse it; then discuss their observations.

Have students practise the interview questions they've made up on each other before they conduct their own interviews. This will help them gain confidence and filter out any ineffective questions.

1. Assume that you want to ask an interviewee about his or her early life. Write four closed questions you might ask.

Answers will vary. Here are some possible closed questions:

- *Where were you born?*
- *How many brothers and sisters do you have?*
- *Where did you go to school?*
- *Did you have a pet when you were young?*

No doubt you have other closed questions that can only be answered with a yes, a no, or a fact.

2. Now ask about the same things, but create four open questions. Open questions allow the interviewee to give longer, more expanded answers. For example, “What was it like when you moved away from home?”

Answers will vary. Here are some possible open questions:

- *What was in the news the year you were born?*
- *Can you recall a favorite memory about a brother or sister for me?*
- *Can you remember a funny school experience? Tell me about it.*
- *If you had a pet, describe it for me.*

3. Create some *five W and H* questions for your interviewee on the topic “accomplishments.”

Answers will vary. Here are some possibilities:

- *What was your greatest accomplishment?*
- *Where did you receive help in achieving this?*
- *When did you do this?*
- *How did you change after the accomplishment?*
- *Why didn't you give up trying?*

*You may have other questions but be sure that you have covered all the **five W's and H**.*

4. Watch a talk show on TV or listen to a radio interview. Pay attention to the interviewer and the questions he or she asks.
- a. Using this chart, make a check mark every time the interviewer uses each type of question. Then add up the marks for a total for each.

TYPE	✓	TOTAL
OPEN QUESTION		
CLOSED QUESTION		
A <i>WHO</i> QUESTION		
A <i>WHY</i> QUESTION		
A <i>WHEN</i> QUESTION		
A <i>WHERE</i> QUESTION		
A <i>HOW</i> QUESTION		
A <i>WHAT OR WHAT IF</i> QUESTION		

- b. Summarize your observations of the totals from your chart.

a. and b. The best interviewers use many open questions. This way they get their subjects to open up. Maybe you noticed that at the beginning of the interview there were more closed or fact-type questions – just to warm up. Then the interviewer probably moved into the more interesting questions once the interviewee felt at ease.

5. Watch a different interview show or episode – this time with a partner. Discuss your observations about this interview with your partner. You can use the chart again if you want. Ask yourself questions like these:

- Did the interviewer use enough open questions?
- Did the interviewer keep quiet long enough for the interviewee to really open up, or did the interviewer keep interrupting?
- Did the interviewer probe enough to get the interviewee to really open up?
- Did the interviewer get too personal and make the interviewee feel uncomfortable?

Summarize your observations.

Answers will vary. What did you conclude about the interviewer's technique? Were a variety of question types asked?

6. Now it's your turn. Prepare a series of twenty to thirty questions you plan to use for your own interview. Write them out here. They should include a variety of types.

Have you created enough open questions to encourage your interviewee to open up? Will you get the sort of information you're after with the questions you've created? Good questions are crucial for conducting a good interview. You'll find out how effective your questions are once you go ahead with the interview.

Section 4: Follow-up Activities

Extra Help

Teaching Suggestions

You may want to provide more practice for students in writing sentences. You can refer them to a writer's handbook (tell them to look under "Sentences") to help them recognize and manipulate different types of sentences.

- When you're revising your work, pay attention to the sentences you've written. You want to have a variety of sentence types in your finished piece that actually do the jobs you want done. To be sure that you know what different types of sentences you have to work with, match the following sentences with the correct types. Simply put the Roman numerals from the list of sentence types in the appropriate blanks.

Sentence types:**Sentences:**

- | | | |
|------------------------------|------------|--|
| i. modifier at the beginning | <u>ii</u> | a. Many students keep journals. |
| ii. declarative | <u>iv</u> | b. Do you drive a car? |
| iii. active voice | <u>v</u> | c. Concerts are fantastic! |
| iv. interrogative | <u>vi</u> | d. Shovel the driveway. |
| v. exclamatory | <u>i</u> | e. Unexpectedly, the bus hit the tree. |
| vi. imperative | <u>iii</u> | f. I threw the ball. (voice) |
| vii. passive voice | <u>vii</u> | g. The ball was thrown by me. (voice) |
- Once you recognize sentence types, you can create variety in your own work. Rewrite the following sentences according to the directions given.
 - Change from declarative to interrogative: The most valuable picture belonged to Jim.
Was Jim's the most valuable picture? Was Jim's picture the most valuable one?
 - Change from interrogative to imperative: Do you stop by the store on your way home?
Stop by the store on your way home.
 - Change from passive to active voice: The posters were bought by Maria.
Maria bought the posters.
 - Change from active to passive voice: Noise causes chaos.
Chaos is caused by noise.

3. On the surface the interview process apparently involves only asking questions and recording answers. What you may not see is that the best interviewers have keen ears and listen very carefully not only to *what* the subject says but to *how* it is said.

Be sure you use open questions when you conduct an interview because they give your subject the chance to really open up and tell you about their lives.

- a. Change this closed question to an open one: When did you experience the proudest moment in your life?

Here is a possible open question:

What was the proudest moment of your life? Tell me about it.

- b. Change this closed question to an open one: "Where were you born?"

Here is a possible open question:

What was the town you were born in like?

Enrichment

Teaching Suggestions

Students might benefit from reading samples of autobiographies or biographies. Check in the library for a list of biographies. You might even invite the librarian into the classroom to talk about biography as a literary form.

1. Write part of your life story for someone special. Perhaps you've recently made a visit to a relative's home. You might write about the experience and present it as a gift to that person. If you want, you could write it as a poem. Another idea is to write a story for someone who is bedridden or ill. Write it on special paper or in a small book.

Was your story writing successful? Did you enjoy doing it? Don't forget to give it to the person for whom you wrote it.

2. Do **either** Part A or Part B.**Part A**

Canadian Filmmakers Distribution West of Vancouver has an excellent videotape called *Mrs. Murakami – Family Album*, a biographical (and autobiographical) account of a British Columbian family caught up in the tragic relocation of Japanese-Canadians during the Second World War. If you can, get a copy of this twenty-four minute videotape from the media centre that serves your school and watch it once or twice. Then in the space provided write a short biography of Mrs. Murakami's life.

Mrs. Murakami - Family Album is a very touching biographical sketch of the life of a family who lost everything yet was not defeated. Did you find the videotape disturbing? uplifting? thought-provoking?

At times because of her age and accent, Mrs. Murakami's account of her life is a bit difficult to understand. A second viewing is a good idea if you find this a problem.

Were you able to write a balanced short sketch of Mrs. Murakami's life? The ability to take notes from a speaker, videotape, or audiotape and then write them up in a finished form is a skill worth developing.

Part B

Go to the library and look in the biography section for an autobiography of someone you've heard about and admire. Read it and write a summary of that person's life in the space provided.

Were you able to find a suitable autobiography? Could you summarize the life you studied in a page or two? Autobiographies make fascinating reading; many people consider biographies and autobiographies their favourite form of leisure reading.

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Section 4: Assignment

Do **either** Part A **or** Part B.

Part A

Write part of your own life story as a prose memoir (500-600 words) or a ballad (about 350 words).

Part B

Write part of a life story of someone you admire. It can be the person you interviewed in Activity 4, a literary figure, or anyone else. It may take the form of a prose memoir (500-600 words) or a ballad (about 350 words).

Evaluation Suggestions

See that students have demonstrated some of the skills and knowledge that they have acquired in Module 2. Again, while their life-story sketches should be of reasonable length, be sure to mark for the quality of what is written rather than for the quantity.

ENGLISH 10

MODULE

3



The Short Story

LEARNING FACILITATOR'S MANUAL

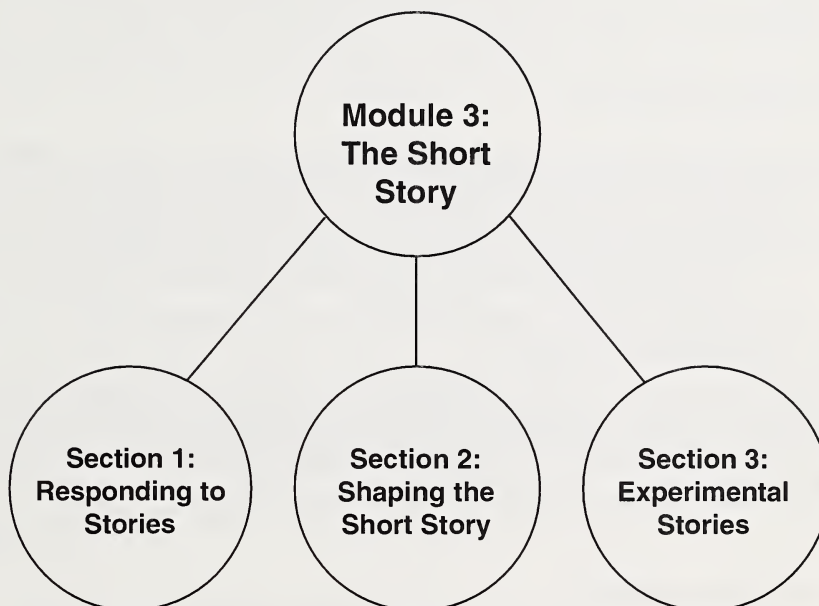


**Distance
Learning**

Alberta
EDUCATION

Module 3: The Short Story – Overview

This module focuses on the short story. Its purpose is to arouse student interest in the reading and the writing of short stories. As well, students will be introduced to some basic literary terms useful for responding to and discussing short stories.



Evaluation

The student's mark in this module will be determined by his or her work in the Assignment Booklet, which contains three section assignments and one final module assignment. The mark distribution is as follows:

Section 1 Assignment	20%
Section 2 Assignment	25%
Section 3 Assignment	25%
Final Module Assignment	30%
TOTAL	100%

Section 1: Responding to Stories

Key Concepts:

- escape fiction
- interpretive fiction
- theme

Section 1 is designed principally to interest students in short stories. The distinction between escapist and interpretive literature is introduced and the concept of theme explored.

Teaching Suggestions

Not only should Section 1 get students interested in the short story, it also should legitimize the responses they have to the stories they read. Students must be given confidence to voice and write their responses to short stories. Therefore, when going through this section, learning facilitators should encourage and accept all student responses, whether positive or negative. Once students are comfortable and willing to offer opinions, they may then be led to examine how opinions are formed, why opinions differ, and what makes one opinion more interesting or more convincing than another.

Journals are used frequently throughout the module. In this module students move into literary analysis; however, their enjoyment of, and personal response to, the stories they read should remain most important. The Journal is one way for the student to respond without feeling burdened by literary terminology or teacher expectations.

Section 1: Activity 1

Teaching Suggestions

To prepare students for the task of writing a story based on the picture shown in the Student Module Booklet, bring a few other intriguing photographs to class. Throughout *Inside Stories I* there are numerous pictures that can be used. For the purposes of writing a story, it's better if these photographs contain at least one person. A human being in an interesting setting is probably more inspiring than a pile of rocks. Show the picture(s) to the class and ask them to brainstorm possible stories. If they are reticent, ask them leading questions similar to the ones in the activity.

As an alternative, treat the exercise as a guessing game. Ask students to imagine bizarre and crazy reasons why the person in the photograph is there by the water.

When students are writing stories in their Journals, suggest (but don't insist) that they share them with someone they trust.

If several students are particularly supportive of each other, make them form a circle and have individuals volunteer to read their stories to the group. Verbal responses from the listeners are not essential. In fact, in a group of this sort it might be wise simply to have readings. This gives students good practice in listening and in reading aloud without having any pressure to ask questions or offer criticisms or compliments.

While discussing students' favourite books, write the titles on the blackboard. Seeing these titles might encourage students to actually get reading them.

As well, students can be asked to design poster advertisements, television commercials (if a video camera is available), or radio ads (given a cassette recorder) for their favourite books. Encourage them to promote their books to the rest of the class as creatively and persuasively as possible.

When students are asked to discuss why they like certain types of stories or movies, keep in mind the distinction that comes up in Activity 2 and Activity 3 between escape and interpretive fiction. These terms don't have to be used yet, and it's probably better if they're not. However, if students in their discussion are led to realize that some stories mainly provide thrills and others mainly provide insight, then they will be well prepared for the upcoming activities.

Students often like to discuss the books, movies, and television shows that they particularly dislike. Encourage discussions like this, but be sure that students give reasons for their opinions. If it so happens that a class is divided over a popular book or movie, set up a formal debate between the two groups. Establish a panel of judges or an audience to vote on the effectiveness of the two arguments (not necessarily whether or not a group is "right" but how well the members present their case).

Journal Response

JOURNAL

In your Journal respond to the following ideas.

- Now that you've gathered some quick impressions and warmed up your imagination a little, write a brief story of a couple of paragraphs about the person in the picture. You may, if you want, refer to her in the third person as *she* or, if you're daring, use the first-person pronoun *I* and pretend you're actually there alone by the water.

Note: Later in this module you'll be asked to write a short story of your own. The story you write here might be a good starting point for that later assignment, so let your imagination run freely.

You may have experienced some difficulty starting your story. Beginnings are often the hardest parts to write. If so, here are a few suggestions:

Start off by describing something concrete – the shoreline, perhaps, or the water.

Begin with the person's first thought, for example, "Why am I here?" or "What a lovely spot!" Just keep writing the person's thoughts down until you discover a reason as to why she is where she is.

Write an informal letter to a good friend about having to make a story out of this photograph or, just as easily, talk to someone about the assignment or the picture. Here's a sample of what you might write:

There's this photograph, see, of this woman alone by the water, and I'm supposed to write a story about it. I don't know why she's there. Maybe she got chased there by a bear or something. Ha, ha.

Work with whatever comes into your mind; don't judge yourself. If a bear chased the woman down to the water, write about that bear.

Finally, if you're still blank, give yourself a five-minute time limit and simply start writing about the picture as fast as you can. Don't think about it; just write continuously for the five minutes without letting your pen stop or leave the page. When the time's up, stop writing. Come back the next day and look at what you've written. It may be fine as it is or it may contain an idea that you want to develop further.

Remember, though, that your story can take any form or direction. You don't even have to use any of the preceding suggestions if you don't want to. You may actually surprise yourself by the story you create. It may take off on its own and still not be finished after a couple of paragraphs. If you do have more to say, don't let the assigned length or the end of a page stop you from continuing to write.

1. In the space provided, write down the kinds of stories you liked to read as a child. Include any titles you remember.

Answers will, of course, be personal here. Here is a list of some kinds of stories you might have read:

- adventure stories
- animal stories
- fairy tales
- thrillers
- spy stories
- classics
- mysteries
- science fiction
- fantasy stories
- romances
- horror stories

You may have thought of other types. This list is by no means complete.

2. What kinds of stories do you like to read now? Write down the types as well as any titles you remember.

Answers will vary here. They may include kinds of stories from the above list as well as others.

3. a. The stories you like reading may be similar to the kinds of movies you like going to. Write down the names of some of your favourite movies.

Answers will be personal.

- b. Look back at your list of movie titles. Using the list as a guide, identify what type or types of movie you like best.

Answers will depend on the movies you chose for the previous question. Do you seem to have a favourite type? Perhaps you prefer dramas, comedies, or horror movies – just to name a few possibilities.

4. a. Your taste in stories will also be affected by what your family and friends enjoy. Check this out by asking family members, friends, or classmates what they like to read. Talk among yourselves to find out why it is that you like these stories. Then write down some of the responses.

- b. Since you now have some idea about the kinds of stories you like, you should also write down the kinds of stories you dislike. Be sure to give reasons.

a. and b. One of the most challenging things a reader or viewer can do is to explain his or her reasons for disliking a story or movie. Your response is always valid; it is, after all, what you feel and can't be denied. However, people often rely too heavily on two adjectives to describe stories they dislike: boring and stupid. These words are good starting points, but you should go on to explain exactly what bored you or why the story was stupid. Was it the subject matter of the work? the style? the language? the characters? the plot? And if, for instance, the characters bored you, what kind of character would have interested you? By examining both your likes and dislikes, you'll learn more about your own tastes.

5. Again, talk to a few more people about their reading dislikes and their reasons. Write them down here if you wish.

Answers will vary. Did the people you interviewed give satisfactory reasons?

Section 1: Activity 2

Teaching Suggestions

It's important to let students know that escape fiction is not "bad" fiction. The word *escape* should not be used pejoratively. It takes excellent writers, well-versed in their craft, to produce good escape fiction.

One way to help students understand how escape fiction can vary in quality is to discuss what makes a good, exciting movie and what makes a poor one. Let the students devise their own criteria for assessment (for example, story line, characterization, believability, atmosphere, background music, camera angles, lighting, and so on), give reasons, and perhaps even pick a few recent movies to talk about.

This discussion could even move into a group activity where two teams debate the strengths or weaknesses of a particular movie all the students have seen. A more individualized assignment would be to have students write their own movie reviews, which could be posted in the class. These reviews should be written like a newspaper movie review including a quick evaluation using symbols like giving a movie four stars out of five or six loonies out of eight.

It's useful to remind students of how frustrating it can be to hear a favourite movie, book, or show denounced as boring, stupid, or dumb without further explanation. Rather than anger their friends (or their parents) by doing the same thing, students should be shown how much more considerate and valid their arguments will be if they offer good, thoughtful reasons for their judgments. Show them the difference between the casual put-down and the thoughtful critique. The former hurts; the latter teaches.

Although the emphasis at this stage is still on the enjoyment of reading, Questions 2 and 3 introduce the skills of previewing material. Urge students to examine not only the title of "The Sea Devil" but, also the editors' introductory blurb and the illustration just below the title. The illustration is particularly suggestive. Before they read the story students can discuss what they feel it implies and then compare their guesses when they've finished.

After students have read the first two pages of the story and written their predictions about what's going to happen in their Journals, ask them to share some of their speculations. Some students may be more inventive than Arthur Gordon himself. In such cases, urge the students to write their own version of "The Sea Devil."

Be sure the students understand what imagery or an image is. Ask them to find one or two images for each of the five senses (sight, sound, touch, taste, smell) from "The Sea Devil." They can work individually, or you can divide the class into groups, with each group being responsible for all the images of one sense. Needless to say, the group responsible for sight imagery will be overwhelmed. Doing this exercise reminds students of the importance of imagery in their own writing and of the huge variety of images available to them.

"The Sea Devil" raises a number of questions about humanity's "dominion" over the creatures of the earth. Is the author supporting the conventional view that humanity is the superior species on earth, or is he raising questions about it? Although the man's reason enables him to think of looping the rope around the stake, he would not even have had the chance if the porpoise had not first scared the ray back into the bay. Perhaps the man is just lucky rather than smart. Has he been humbled by the end of the story? Is he still nostalgic for the primitive life of the hunter? Discuss with the class how the attitude of the man in the story toward hunting, fishing, and his prey compare to the traditional beliefs of different cultural groups, like the many aboriginal groups of North America. It's obvious that the man in the story seeks to feel superior. How do people who depend on wildlife for survival approach the task of hunting and fishing? Is it generally with the same arrogance as the man in the story? Native students in class who have some knowledge of the traditional hunting practices and beliefs of their culture may be able to make particularly interesting contributions to this discussion.

Section 1: Activity 2

1. Make a quick list of titles of books, movies, or television shows you've seen that seem escapist to you.

Answers will be personal.

2. Look for a moment at the title of the story. What do you think it refers to? Write down your guesses here.

Here are some possible responses. Remember that yours might differ. The title "The Sea Devil" could refer to

- *a pirate or some evil sailor*
- *some demon, devil, or terrible creature from the bottom of the ocean*
- *a ruthless ocean god or goddess*

3. Start reading "The Sea Devil" but stop when you get halfway down page 33. Short-story writers usually accomplish a great deal in the opening page or so. Write down in point form what you've already learned about the main character.

Here are some details you might have listed:

- *The story is about a man.*
- *He has books and probably reads them.*
- *He lives near a bay on the Florida coast.*
- *It's a night in late September.*
- *There's good fishing near his house.*
- *He's in his late twenties.*
- *He works with his head, not his hands.*
- *He likes to go net fishing at night.*
- *He likes the reality that he finds in fishing, one that is missing from his daily life.*
- *He likes to be the hunter.*

4. Why does the man like "to go casting alone at night" (page 33)?

He likes the "loneliness and the labor of it" (page 33). He likes the physical feel of casting the net. More importantly, he seems to like the primitive reality of fishing, the hunter in pursuit of his prey. His day job, apparently, doesn't give him this simple and clean satisfaction.

5. What does the man's memory of the baby porpoise (page 33) say about his feelings about some living creatures?

He seems to have some pity in his heart although at this point it's apparently only for porpoises. He was compassionate enough to feel the mother porpoise's grief for the loss of her baby and therefore to let the baby go.

6. A writer will often repeat an idea or an image several times in various forms to make a point. Gordon makes repeated references to the distant past when human beings lived simpler, primitive lives. Find two quotations from the story in which the author refers to earlier times, write them down here, and try to explain why the man, that solitary fisherman, longs for the past.

- *“It was the way things had been in the beginning.” (page 33)*
- *“The basic design of the net had not changed in three thousand years.” (page 34)*
- *“Then he waited, feeling the tension that is older than the human race, the fierce exhilaration of the hunter at the moment of ambush, the atavistic desire to capture and kill and ultimately consume.” (pages 34-5)*
- *“Up into the starlight, a monstrous survival from the dawn of time.” (page 36)*

There may be other quotations in the story that refer to the distant past. These are just a few examples. Gordon may be setting up a contrast between the “simple” struggle for survival by humans in the distant past and the more complicated, but less satisfying, work of the twentieth century. He may also be contrasting the work of the body (the hunter in action) and the work of the brain (someone who works at a desk). Early in the story the man appears to long for the simpler, primitive way of life. Perhaps this is one reason why he likes to fish alone: so he can feel fully and purely the age-old pleasure of being a hunter.

7. As the man is pulled through the water by the giant ray, what does he suddenly come to understand?

He suddenly understands how a fish must feel when it has swallowed a hook and is being reeled in towards the fisherman’s boat to its death.

8. What, finally, is the one faculty or ability that helps save the man from death?

The faculty that helps save him is the faculty of reason. This is ironic because early in the story he doesn’t seem to give the mind, or the power of thought, much credit and prefers the instinctive, physical action of the body.

9. When he gets back to his skiff, why does he let the mullet he caught earlier go free?

Apparently he now sympathizes with the mullet, probably because he’s thinking of his own terror at being hooked by the giant ray. He realizes that his great desire to survive is no different than the mullet’s. This action is consistent with the freeing of the baby porpoise.

Section 1: Activity 3

Teaching Suggestions

The dialogue between the teacher and the student Krishnie is quite long and perhaps a bit complicated. It might be useful to ask two students to read the dialogue aloud. This should lead to some questions and discussion about escape and interpretive fiction.

Before the students start writing in their Journals about their trip, ask them to talk briefly about the kinds of things they learned on it. Some students will offer concrete details like “I found out how a lobster trap works”, while others offer more thoughtful experiences such as “I found out that, in general, Italians are really warm people; they aren’t put off by tourists or by strangers”. Encourage the latter sort of response.

Before or during your examination of “The Friday Everything Changed,” ask the students to discuss what activities in their school give prestige or power to the students who participate in them. Why are these activities special? This discussion can also include the power and privileges of other members of the school, like the teachers and staff. For instance, how is it possible to tell the difference between a mature grade 12 student and a first-year teacher just out of university? Does it have to do with how the person walks in the halls? Or is it the manner of dressing, the watchful eye, the keys, the right to give orders?

Discuss with students the differences in behaviour and expectations for boys and girls at their school. Are boys and girls expected to act differently in the classrooms, in the halls, in the schoolyard? Is the story dated? Have distinctions between boys and girls faded or are they more pronounced now? Such questions will probably lead to a general discussion about sex roles and gender stereotyping throughout our society.

Before students write in their Journals about the games with bizarre rules they used to play, have them talk about them in class. Alternatively the class could be divided into groups with each group choosing a commonly known game. They then should modify its rules in any way they want to like the boys did in “The Friday Everything Changed.”

As indicated in the module, putting a story’s theme into words is not an easy task. Dividing the class into groups of three or four to discuss the themes of the two stories examined can be useful. If you do this, be sure that each group elects someone to write down its ideas and another to present its conclusions. The differences between groups will emphasize the fact that there is never just one right theme for any story. Nevertheless, the class could vote on the various versions of the theme to decide which one is the best substantiated.

1. Why does Miss Ralston go up to bat near the end of the boys' baseball game on Friday?

When she goes up to bat, Miss Ralston makes several points. First of all, by her very presence she asserts that girls have a right on the baseball diamond and even a right to go to bat – not just to play in the outfield. Second, by hitting the ball into the ox pasture, she demonstrates that girls can be as good as boys at doing things like playing ball. Finally, she reveals her anger and frustration with the actions of the boys. There are, however, other points that you may have thought of.

2. The title of the story suggests that “everything” changed at school on that Friday. What changes do you think actually occurred? Don’t just stick to the obvious changes. Do you think there were any changes in attitudes? If so, what would they be?

The changes could be many. Here are a few:

- *The girls get to carry the water bucket.*
- *The girls probably return to playing the outfield in the baseball game.*
- *The girls may also start batting and playing the bases as well.*
- *The boys may finally give up their resentment of the girls and accept that girls are capable of carrying the bucket and hitting a baseball too.*
- *Some of the boys may not give up their resentment and may think of other games to play that will be for boys only.*
- *The girls may continue to share their secrets and their thoughts with each other. In addition to becoming very good friends, they will probably stick up for each other if they ever find themselves in a threatening situation like that again.*
- *The girls may start reading the **National Geographic** as well as the **Junior Red Cross News**.*

3. Explain what makes “The Friday Everything Changed” interpretive rather than escape fiction.

While “The Friday Everything Changed” is an entertaining story, it lacks some of the common characteristics of true escape literature – action and danger, for example. More importantly, however, there are qualities found in the story that most escapist stories lack. It shows us a childhood experience in an isolated community that enables a group of girls – and boys – to learn something about themselves, their society, and values such as equality, respect, and dignity. The reader too learns something about human experience. This clearly shows that the story’s emphasis is on theme rather than plot, which makes it interpretive.

4. To give you some practice thinking about stories and themes, write down what you think are the themes, or insights about life, of “The Sea Devil” and “The Friday Everything Changed.” What did you think about as you read the stories or after you finished? Did you see any part of the world differently or did you think about yourself or your past differently? It’s good to express a theme in just a sentence or two, but this time write as much as you want. If you’re stuck, simply start with the following phrase and keep writing as fast as possible: “This story made me think about ...”

Themes can vary greatly in their wordings and in their meanings. Here are a few suggestions:

a. **“The Sea Devil”**

- *Nature and its creatures are more challenging and mysterious than some people think.*
- *The greatest faculty of human beings is not so much reason as the ability to understand other creatures and feel compassion.*
- *People may foolishly think they’re superior to all fish, birds, and animals because of their ability to think. In reality human beings are just one species among many trying to survive. They manage to survive as much through luck as through ability.*
- *Hunting or fishing is a cruel and serious, if necessary, business. It is not to be played at.*
- *The life of the primitive hunter is not, perhaps, quite as simple and idyllic as the modern person might think.*

b. **“The Friday Everything Changed”**

- *Power should be divided equally between girls and boys, men and women. No single group of people has the right to exclude others from sharing privileges and power.*
- *Old and fixed traditions or ways of doing things can change when one person or several people speak up and take action against injustice.*
- *A group of people, when threatened, can come together for support and courage.*
- *People sometimes react with violence and resentment when they feel that something belonging to them is in danger of being shared with or taken away by others.*
- *Being courageous is a hard, lonely business.*

Section 1: Follow-up Activities

Extra Help

Do **one or more** of the following activities:

1. Get together with at least three other people interested in stories. Every member of the group must find a favourite story, particularly one with a good beginning.

Each person then reads only the first page or so of their story to the rest of the group. When that's finished each person ranks the beginnings on a piece of paper in order of interest – the first story chosen being the most interesting. You can't vote for your own story.

Collect the pieces of paper and now rank the stories as follows: The least-liked story receives a score of one. The next one receives two and so on up to the favourite story. The favourite one receives a bonus mark as well.

Then, starting with the top-ranked story, have the person who brought it read the beginning again. Afterward discuss why the story seems so appealing. Make sure everyone in the group gets a chance to speak. Then do the same for the rest of the stories. If you don't like a particular story, explain why, but be gentle in your criticism; remember, someone picked this story as a favourite.

After all the stories have been discussed, vote on them once again. See if the second reading and the discussion have changed your opinion. Finally, exchange stories and finish reading the ones you're interested in.

Remember to be precise when you're praising or criticizing a story. In discussing these story beginnings, try to explain what it was that caught your interest or your dislike – whether it was the setting, the words used, the characters, the sudden action, or something else. You can also discuss whether the story sounds as if it will be mainly escapist or mainly interpretive.

2. Find another person who's willing to watch a television show (preferably a drama, not a comedy) or a movie with you. Watch it and then decide whether it's mainly escapist (entertaining and exciting) or interpretive (more thought-provoking). In particular, pay close attention to the beginning and the ending of the show. With the other person discuss how the producers of the show made it engaging. Write down the results of your discussion.

Looking carefully at beginnings and endings is one way of determining whether a show is escapist or interpretive. If a show is escapist, it will usually try to catch your attention quickly with a great deal of action or an intriguing mood. As well, its ending will probably tie everything up neatly and predictably, leaving you feeling content. A show that's more interpretive in nature will often start slowly, focusing on building character and setting the scene. The ending will not be as tidy, because it will leave you with something to think about or some unanswered questions about the direction that the lives of the characters will take. It may even trouble you. Interpretive shows leave you with questions; escapist shows usually leave you with answers.

- Write a dialogue between two people about one of the stories you've read in this section. One person should criticize the story and the other defend it. Be honest in your arguments on both sides.

To make this exercise worthwhile, you must be as fair as possible to both sides of the argument. Sometimes a good way to do this is to imagine that you're arguing against someone you really respect. If you believe that "The Sea Devil" is escapist, you might pretend that Albert Einstein is convinced that it's a highly subtle piece of interpretive fiction. Then you may take the imaginary argument more seriously. You don't want to make the mistake of portraying one of the speakers as an idiot. If you put a lot of effort into this exercise, you may discover that, halfway through writing it, you aren't quite so sure which side you agree with. If that happens, you've been very effective. Also, remember that it's not necessary for someone to actually win the debate. Both sides probably have valid points.

Enrichment

Teaching Suggestions

"The Interlopers" is an excellent story to use to introduce the students to the different kinds of irony: verbal, dramatic, and situational. These will be covered in more depth later in the module. Students can be directed at this time to the definition of *irony* in the glossary at the back of *Inside Stories I*. Ask them to identify as many examples of irony as they can.

Have the students discuss the ending of the story. Some students find it difficult to accept that the men will die. Talk about why it is that so many people desire happy endings in stories. Should all stories have happy endings? Why or why not?

- The appeal of this story depends a great deal upon the surprise ending. After you've finished reading it, write a different ending for it that also has a twist. See if you can "out-Saki" Saki, who's famous for his endings.

The surprise endings that Saki is famous for are, surprisingly, always believable. Be sure that your ending, though surprising, is also credible. Having one of the men beamed up by a UFO or suddenly reveal himself to be Superman would be surprising but unlikely and therefore not very effective. Think carefully about the situation the two men are in. Keep in mind the setting, the time of year, and the feud that has lasted for so long between them. Given these factors, what could happen? What or who might come along that would create an ending that is as ironic and effective as the ending with the wolves?

2. Find one or two other people to work with and divide the story up into two or three sections – whatever is appropriate for the size of the group. Each person is responsible for making up three or four interesting questions about his or her section. Exchange questions and answer them in writing or by discussing them.

To add some excitement to the question-and-answer section, you could pretend that you're playing a game of trivia or that you're on a television game show. If you have four or five people, one person could be the moderator while the others compete to win prizes or points. Needless to say, a person cannot answer the questions he or she made up. If you choose the game format, your questions will probably be concrete and specific, testing the memory of the others so it's a good idea to follow up the game with more discussion.

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Section 1: Assignment

1. Read carefully the story “Who Said We All Have to Talk Alike” by Wilma Elizabeth McDaniel (*Inside Stories I*, page 80). As you read this story, stay alert for any ideas you might have about its theme; make notes or write down key quotations that give you any clues. Trust your instincts.

When you're finished reading the story, answer these questions:

- a. Where are the Ozarks located?

The Ozarks are a mountain range of low mountains in southwestern Missouri, northwestern Arkansas, and eastern Oklahoma in the U.S.A.

- b. The narrator lists three qualities about the speech of Neffie Pike's family. What are they?

The speech of Neffie's family is said to be

- *clear*
- *colourful*
- *to the point*

- c. List some of Neffie's character traits and skills.

Neffie has “a fine imagination” (page 81). She appears to be a good neighbour – cheerful and helpful. As well, she is a very good cook, a hard worker, and a wonderful storyteller. She seems to be well liked by all.

- d. (1) What are some of Neffie's reasons for deciding to take a job in California?

Her reasons are as follows:

- *Her husband dies and she develops a restless feeling. Her mind is not occupied enough by what she is now doing.*
- *She is a widow with no children, so she feels she is free to do what she wants.*
- *Everyone has been to California except Neffie, so the job gives her a chance to see it and maybe the rest of the world as well.*
- *Taking care of the two children will be, Neffie says, like having a daughter and two grandchildren of her own.*

- (2) What does her decision tell you about what she's like?

Her decision reveals that she is a woman of spirit, imagination, courage, and independence. She is adventurous enough to be willing to sell her house and seek a new life in a new place.

- e. Why does Neffie, who seems to be a very honest woman, ask Pat and Penny not to tell their mother about the stories she tells about life in Arkansas?

Neffie seems to sense in her bones that Beryl will not approve of the stories she has been telling the children, stories about "haunted houses, ghosts, robbers, bank holdups, tornadoes, snakes, tarantulas, times when the river flooded . . ." (page 85).

- f. Is Beryl right to fire Neffie, to throw her away as if Neffie were a bad piece of melon? Offer several reasons for your opinion.

A reasonable case can be made for both sides of the issue. A student can offer a variation of either of the following answers:

- *Beryl might be right to fire Neffie because she (Beryl) is concerned about the way her children talk. By the end of the story, both Pat and Penny have picked up many of Neffie's idiomatic expressions and her somewhat less-than-correct grammar. This could mean that they might not fit in as comfortably with the other children in California. They could be ridiculed for the phrases they've picked up from Neffie. As well, Beryl doesn't exactly throw Neffie away; she does pay for Neffie's return ticket to the Ozarks. Neffie can return safely home and has, after all, had the chance to see California a little.*
- *Beryl might be wrong because the main reason she fires Neffie seems very shallow; Beryl doesn't approve of her accent and diction. Beryl doesn't seem to care that Neffie is obviously capable and has good sense. She also ignores the fact that her children both love Neffie very much. Neffie is a good cook and both the children and Beryl enjoy her wholesome meals. As well, the children adore Neffie's stories, which are full of vivid and imaginative detail. In telling her stories, Neffie makes life interesting for them. By getting rid of Neffie, Beryl seems to say that everyone must act and speak as she does – in a middle-class, white, Californian way.*

- g. Is this story escape fiction or interpretive fiction? Offer two reasons for your choice.

This story is primarily interpretive fiction. There are a number of reasons to support this. Here are some of them:

- *It makes one think. That is, the story has a strong, developed theme.*
- *Neffie's character is complex. She's not typical or predictable.*
- *The story examines two different ways of life: life in the Ozarks and life in California.*
- *The story examines two attitudes to life. Beryl's is a cautious life ruled by propriety. Neffie's is one ruled by hard work, imagination, and a spirit of adventure.*
- *The story doesn't end simply or predictably.*

- h. Write down the theme of this story in just a few sentences.

What follows are some sample themes. The students' answers, however, should be marked on whether or not they show any attempt to uncover some insight that the story provides – not whether they have conformed exactly to these suggested themes.

- *This story examines how dangerous it is to judge people solely on how they sound or how they look. Doing this means disregarding what they have to offer from the inside.*
- *Living a life of full imagination and adventure while being true to oneself is better than living a life that simply conforms to certain norms or ways of being.*
- *The world is not a fair place. Societies often don't tolerate differences.*
- *People can't just fit in wherever they want to. Sometimes it's better to stay home where you belong and where you are accepted and appreciated.*

Evaluation Suggestion

The assignment should be graded in accordance with the student's accuracy of reading, depth of insight, and writing skills. Use the sample answers provided to guide you.

2. Choose **one** of your Journal responses from Section 1 of this module and copy it on the response pages provided. It will be about one of these four ideas:
 - a. the story you wrote based on the photograph of the woman all by herself at the beach (Section 1: Activity 1)
 - b. the story ending based on Arthur Gordon's "The Sea Devil" (Section 1: Activity 2)
 - c. one of the other written Journal options you were given based on "The Sea Devil" (Section 1: Activity 2)
 - d. one of the two Journal options about "The Friday Everything Changed," based on Questions 6 or 7 from *Inside Stories I*, p. 11 (Section 1: Activity 3)

Evaluation Suggestion

Grade the Journal response according to the Scale for Evaluation of Expressive Language located at the end of the Learning Facilitator's Manual.

Section 2: Shaping the Short Story

Key concepts:

- setting
- mood or atmosphere
- point of view
 - first person
 - omniscient
 - objective
- character
 - realistic/stereotypical
 - dynamic/static
- plot
 - exposition
 - rising action
 - climax
 - falling action
 - resolution
- image (imagery)
- figurative language
 - simile
 - metaphor
- symbol
- essay structure
- thesis

This section introduces the student to some of the basic elements of fiction: character, plot, setting, atmosphere (mood), and point of view. As well, metaphor, simile, and symbolism are briefly dealt with. Finally, students are introduced to the analytical essay.

Teaching Suggestions

In this section students are required to write their own stories. Don't expect their work to be polished at this point. The writing exercises are intended to give them a feel for what it means to create character, plot, setting, and so forth. The students will also read several more short stories, still exploring their personal responses but also moving toward a deeper, more critical response. To that end, the students are given a fairly rigid model of the five – paragraph formal essay structure. Emphasize that this is only one model and it's used mainly just to give students guidance. The trick at this point is to provide students with basic guidelines to give them direction but not to stifle their creativity and the pleasure they derive from writing.

Section 2: Activity 1

Teaching Suggestions

The main purpose of using the blob diagram to illustrate the shape of the story in this section is to give students the idea that stories are living, dynamic creations that vary in shape, size, and nature.

The students will be building a story without quite being aware that that's exactly what they're doing. They'll be asked to write about three people they know (thereby creating characters), to describe a place (thereby creating setting), to decide on a mood, to choose a point of view, and, finally, to create some sort of plot complication.

This story does not have to make a great deal of sense, nor does it have to be brilliantly written. What is important here is not the final product (the story itself), but rather the students' experience as writers thinking about character, setting, mood, point of view, and plotting. They should get a feel for the labour and decision-making of writing and this should remind them that indeed writers do make choices about these things. They should understand that stories do not appear miraculously, complete and polished, out of nowhere.

To do the first three questions, students may need help describing the people that come to mind. Some questions are supplied in the Appendix that may help focus their memories. Students will probably concentrate on physical appearance so urge them to describe the personality and behaviour of the person as well. A sample description of an elderly person is provided to give them an idea of the kind of writing that is appropriate. Remind students that this whole writing exercise is not a test or competition. Choosing a setting on a ski slope in Jasper in January is no better or worse than a hamburger joint down the street in September. Encourage them to make quick decisions and to write rapidly. There is no need for them to agonize over any part of this exercise. They're playing with writing, that's all.

After describing their characters, students may find it difficult to decide why these characters are in the setting they've chosen. Again, the Appendix offers some possible scenarios, but students may need coaching. If they remain blank, ask them to think of a movie or television show they've recently watched or book they've read. Ask them what the show was about, and perhaps they can steal parts of the plot. Shakespeare borrowed most of his stories. So, too, can these students.

When the students are asked to choose a narrative point of view, try playing with the different points of view on the blackboard by reworking a brief episode from a familiar story – for example, Cinderella putting on the slipper while the prince watches. The Atalanta examples given in the Appendix may be sufficient help. Point out to the students that the three versions of the Atalanta story vary not only in terms of point of view but also in terms of content. Point of view partly determines content. The omniscient point of view, for example, can make use of many different kinds of information than can the more limited objective point of view. The differing examples also illustrate how a story can change through rewriting. New ideas, new images, and new words come to mind during second and third drafts.

When the students have finished writing newer versions of their stories in their Journals, suggest (but don't insist) that they share their stories with someone else or with the class as a whole. If it becomes clear that a particular story is quite good, consider reading it aloud to the whole class. If the student is willing to do the reading, great; if not, a good adult reading often gives a story credibility. Comical or silly stories are good choices to read because they encourage students to have fun writing.

1. During your lifetime you've probably met at least one elderly person who seemed special or remarkable. This person might be someone you know well or someone you've met only once; maybe it's the person you interviewed in Module 2. In the space provided describe the person's appearance and personality. Don't worry about how good or accurate your description is. Just write as much as possible. If you have doubts as to how well you really know this person, don't worry. You can always make things up if you have to.

Here are some questions you might ask yourself in order to get started on your description:

- *How old is the person?*
- *Is the person attractive?*
- *Does he or she have any hobbies?*
- *What facial expressions does the person use?*
- *How does this person dress?*
- *Does he or she laugh a lot?*
- *Does the person have self-confidence?*
- *Where does this person live?*
- *Does this person have a positive or negative attitude?*

Here is a description you can use as a model:

I remember this great-aunt of mine. She was my father's aunt, and she always seemed old. Her name was Aunt Nelle. She had a kind face, with round, brown eyes full of compassion and understanding. I remember one winter coming in after delivering my papers on a terribly cold day. She took my hands in hers, warming my frozen fingers. From the first that I knew her, she was always in pain from arthritis. Even those warming hands had gnarled knuckles and fingers. But she never complained, even after breaking her hips again and again after bad falls. She would smile, hold my hands, kiss me on the cheek, and ask how I was. When I would ask her in turn how she was, she'd say, "Can't complain." And she didn't.

2. Now think of someone from your life who is, or was, quite young (one-to-ten years old) who also is somehow special. Again, this child doesn't have to be well known to you. Don't stick to the present if you don't want to; you can describe your best friend or worst enemy when you were in Grade 1.
 3. Think now of someone your own age who you think is unique. Describe that person in a paragraph or two.
- 2. and 3. Use the same advice given in Question 1 for Questions 2 and 3.*

4. Choose a place that you know well and describe it in as much detail as you can. Here are some questions you might ask yourself about it:

- What colours are there?
- What smells and sounds are there?
- What time of year is it?
- What day is it? What time of day?

Have you described your setting clearly? Have you appealed to a variety of senses? Do you think your description makes the setting come alive for readers?

5. Now think about possible ways their problem or struggle might be solved. Explain why they're there, what the difficulty is, and how the difficulty can be overcome.

Developing a plot for your three characters may seem difficult. Here are some suggestions:

- *Perhaps it's a mystery. Could one be a murderer and the other two, potential victims?*
- *Perhaps one has some money or a jewel that the others want.*
- *Perhaps one has a secret (is the person dying?) that the others want to find out.*
- *Perhaps they've been trapped somehow and must find a way to escape.*

6. a. Think now of your three characters, the setting, and the problem they have. What is the atmosphere or mood of the scene? Describe one that you think would be appropriate.

Does your mood fit the characters, setting, and plot?

- b. How would you convey this mood to your readers? You don't have background music, but you do have your powers of description. Write down specific things you could do, or details you could include, to create the mood you want to establish.

Here are a few ideas:

- *To create a mood of tension or excitement, use short, rapid sentences.*
- *To create a lazy, relaxed mood, use longer sentences.*
- *The setting you choose and how you describe it contributes to the mood; for example, a spooky house at night creates a feeling of dread.*
- *Describe the thoughts going on in your characters' heads. Angry thoughts, for example, will create a feeling of tension.*

7. Here's some information from a Greek myth about Atalanta. Use it to create your own version of the story from an objective point of view. Write five or six sentences. You may, if you want, add details of your own.

- When Atalanta was born, her father was disappointed because he wanted a boy.
- He left the baby girl on a mountainside to die.
- A she-bear found her, nursed her, and reared her.
- Atalanta grew up to be a brave, lively girl.
- Some compassionate hunters then found her, took her in, and taught her to hunt.
- She became a better hunter than her teachers.
- One day two Centaurs attacked her. Instead of running, she stood still and killed them both with her bow and arrows.

The version written from the objective point of view will not be very different from the information that is given. Your version may vary from what follows, but just be sure that you haven't included any feelings or thoughts of characters unless the characters themselves say them out loud.

After Atalanta was born, her father took her to the mountainside and left her there. A she-bear found her, nursed her, reared her. Atalanta grew up to be a brave, lively girl. Some hunters found her, took her in, and taught her to be a hunter. She soon became a better hunter than they were. One day two centaurs charged at her. Instead of running, she stood still, drew her arrows, and killed both centaurs before they reached her.

8. Now write another version of Atalanta's story, this time using the omniscient point of view. Include the thoughts and feelings of Atalanta and any other characters you want.

The omniscient point of view can include all unspoken thoughts and feelings of the characters. The narrator can even speculate about what may happen. Your version doesn't have to be as long as the sample offered here.

When Atalanta was born, her father was bitterly disappointed. He had wanted a son. Cursing his fate, he left the baby girl on the side of the mountain to perish from the cold. A kindly she-bear happened upon the child and, taking pity on her, nursed and reared her. Atalanta grew up to be a fearless, energetic girl. She loved her mother she-bear. The bear died one day, and Atalanta's heart was full of grief and loneliness. A few months later some hunters happened upon her and, seeing her lonely state, took her home. There they fed her, clothed her, and taught her all they knew about hunting. Soon she was a better hunter than her teachers. One day two vicious centaurs charged what they thought was a helpless young woman. To their surprise, she stood her ground, pulled out two arrows, and killed them both before they could retreat. Atalanta feared nothing and no one.

9. Tell the story of Atalanta a third time. This time pretend to be Atalanta herself and use the first-person point of view.

The key element in first-person narration is using first-person pronouns, such as I, me, my, and so forth. Here's part of Atalanta's story as told by her:

When I was born, my father was disappointed in not having a son and so abandoned me on the side of the mountain, hoping that the cold or the wolves would kill me. But Marath, my she-bear, found me, nursed me, and raised me, teaching me all about nature and how to live on the earth. When Marath died, my heart felt like a heavy stone in my chest. I could not run freely any more.

10. Now choose one of these perspectives to tell part of the story you're working on. Either simply describe what happens on the outside; tell what happens to and inside the characters; or be one of the characters.

Answers here will be personal.

11. a. Now as an experiment describe the same event using a point of view other than the one you just chose.

Answers will vary.

- b. How does it feel to use this different perspective? What's different about it?

What differences did you notice? At first many students think that the objective point of view is the easiest one, but they soon learn that it can be very difficult to convey exactly what they want when all they can do is report objectively.

Were you at all surprised by the limitations of the perspectives you selected?

Section 2: Activity 2

Teaching Suggestions

Question 1 directs students to think about movies or television shows. Situation comedies on TV use a lot of unchanging characters who remain the same no matter what happens. In fact, the humour is usually based upon the fact that they don't change. Sometimes shows will externally change one of its fixed characters for one episode. For example, the timid guy becomes a suave charmer or the high-school student is mistaken for a university professor. This situation provokes laughs, but the character almost always returns to his or her original state.

When students want to identify realistic characters who do change, warn them about unconvincing or convenient changes of heart. Television shows are most guilty of this when, for example, the nasty aunt at the end suddenly learns to love everybody. Movies are less constricted. The easiest way to identify a character who is capable of genuine change is to examine the key choices he or she has to make. If the character could legitimately and convincingly say yes or say no at these crucial points, then he or she is probably complex and believable.

As an exercise in helping students think about the effect of setting in Question 2, ask them what would change in the story “The Sea Devil” if it were located in, say, Banff. Students might say that the story couldn’t be told. Some, though, might realize that the man would probably be a hunter rather than a fisherman. The story might not change essentially. But could “The Friday Everything Changed” be relocated to Edmonton or Calgary? Probably not. Students should realize that sometimes setting is absolutely crucial to the outcome of the story and sometimes not so crucial. However, asking them to consider changes in a story as a result of a setting change is a good exercise in imagination and in considering the impact of setting.

Mood or atmosphere, discussed in Question 3, is a difficult thing to talk about or pinpoint in any piece of literature. Most students are not quite attuned to the clues that writers offer. Remind students, though, how quickly they can identify the mood of a movie. It might be fun to bring in a few movies or tape a few excerpts from a variety of shows (horror, mystery, drama, comedy, romance) and ask students, after they view two or three minutes’ worth, what the mood is and how they know. Identifying the mood in films may give them more confidence in their approach to literature. The clues, though, obviously are different. The writer has to rely on setting, description, and the words used.

Also remind students that the mood can alter during a story. Remind them, too, that the mood of a story can rarely be described by a single word. Different readers will react in different ways so mood, within a certain range, varies from reader to reader.

Although a standard plot diagram is offered in this activity, don’t feel that you must diagram all of the stories studied. The plot diagram actually goes against the image given earlier of the story as a living, changing organism. This exercise is offered partly to show students some of the limitations of the plot diagram. However, it is also useful for students to identify the climax in the stories they’ve read and compare ideas about it. Again, if done in an amusing and interesting way, this exercise is useful for demonstrating to students that writers structure their stories very carefully. Students must recognize, though, that readers may have strong and legitimate differing opinions as to where the climax in a particular story occurs.

Point of view can be mastered quite rapidly by students. A quick exercise could consist of examining paragraphs copied from a number of stories using different narrative points of view. A well-chosen paragraph should reveal the point of view quite nicely. Another option is to divide the class up into groups and give them three or four stories that they have not read from *Inside Stories I* and ask them, after they scan the stories quickly, to identify the points of view and explain how they identified it. The different versions of the Joe and Siu-Lan story should illustrate the points of view quite clearly. Students can be encouraged to write a similar series of paragraphs employing different points of view.

Examples of characters that cover the whole range, from dynamic to static or realistic to stereotypical, can be found in the two stories you read in Section 1. Even though you may have chosen a different story or movie you can still use these examples to guide you.

1. Think for a moment about a story you've read (perhaps from Section 1 of this module) or a movie or television show you've watched. Can you pick out characters who seem realistic and capable of change? What about characters who seem to be unchanging or static? Write down their names and indicate which group each one belongs to.

The man in "The Sea Devil" could be considered a character capable of change insofar as he lets the mullet go and vows not to fish any more alone at night. However, to some degree he may also be seen as a stereotype of the rugged individual. He is not named and may represent only an attitude to nature rather than being a fully rounded character.

In the story "The Friday Everything Changed," none of the characters are dealt with in close detail. Miss Ralston is the most complex character and might be considered realistic. Even though she is admirable throughout the story, and the reader knows that she'll probably let the girls carry the bucket in the end, her decision to go to bat is still a surprising strategy. The boys, with the exception of Arnold, are seen only as selfish bullies. No particular girl stands out; initially they all seem stereotypically timid and afraid. As a group, however, they change by developing strength and courage over the course of the story.

2. Describe the settings of "The Sea Devil" and "The Friday Everything Changed."

a. **"The Sea Devil"**

The setting of "The Sea Devil" is an inlet on the coast of Florida. The story takes place on a night in late September. It's dark, quiet, still, and hot.

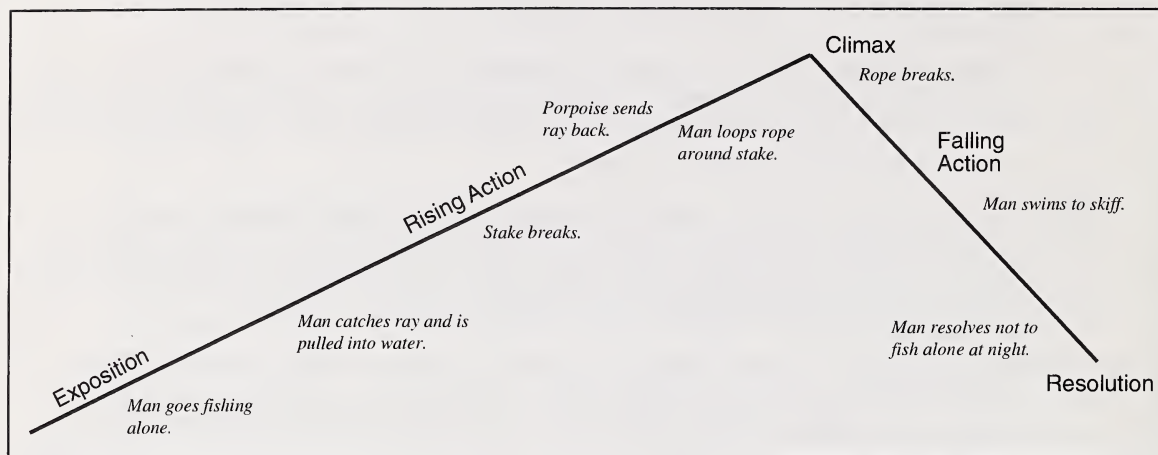
b. **"The Friday Everything Changed"**

The story "The Friday Everything Changed" takes place in a small town or rural area, probably in the Maritimes since the author, Anne Hart, grew up in Nova Scotia and now lives in Newfoundland. The main setting is the small school – both in the classroom and out in the school yard. It's a simple, old-fashioned, one-room rural school.

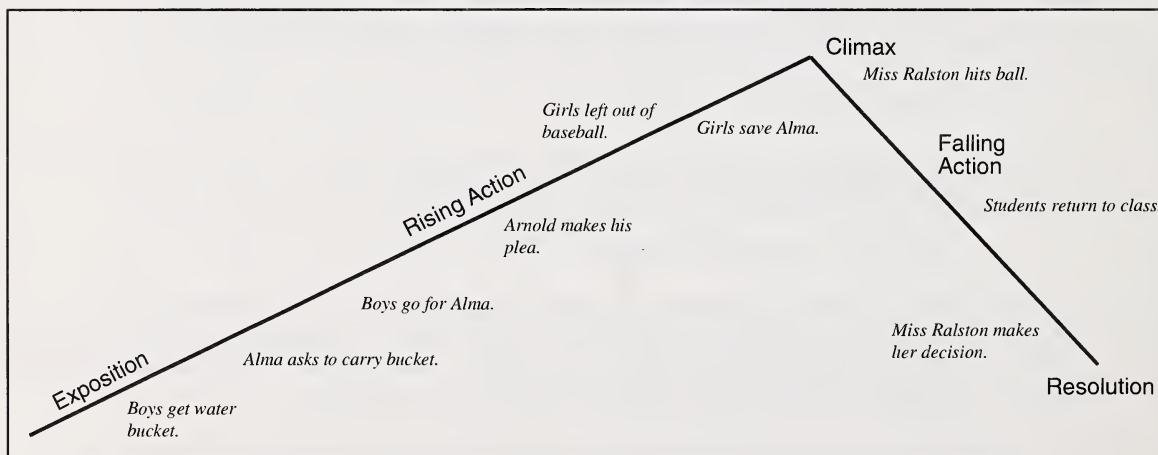
3. As a quick exercise, draw a plot diagram for the stories "The Sea Devil" and "The Friday Everything Changed." To draw a plot diagram you must briefly mention one or two specific events that give you the background information (exposition), then the two or three key events that build up to the climax (rising action), the key event that actually is the climax, then the event or events that follow it to make up the falling action, and then the final event that wraps up the plot and makes for the resolution.

The events you choose to connect to the various points in the plot diagram may not be the same as the ones offered here. If there are differences, think about the reasons why.

a. "The Sea Devil"



b. "The Friday Everything Changed"



4. Write down some of your ideas about the mood of "The Sea Devil."

The mood changes during the story. It could be described as calm at first, but then it becomes ominous and full of suspense. As the man struggles for his life, it can even be described as frantic, exciting, or desperate. Other answers are possible.

5. From what point of view is each of the following stories told?

a. **“The Sea Devil”**

The point of view of “The Sea Devil” could be called omniscient or limited omniscient. You are allowed into the mind of the man and a little into the mind of the porpoise. You aren’t allowed into the mind of the giant ray or the man’s wife, although she is hardly a significant character.

b. **“The Friday Everything Changed”**

“The Friday Everything Changed” is told by a first-person narrator. Although she rarely refers to herself as “I,” she does refer frequently to “we” and “us,” the plural of the first-person pronoun.

Section 2: Activity 3

Teaching Suggestions

When the students write down some of their favourite objects in Question 1, ask them to bring one or two of these objects to school the next day. Small objects like stones, pieces of wood, rings, hockey cards and so forth are excellent sources of inspiration for writing in Journals. Holding someone else’s talisman can sometimes bring back memories or associations that can be pursued in a Journal entry.

When students are introduced to webbing, it’s a good idea for the learning facilitator to give an example of this strategy on the blackboard. Ask the class to give you some innocuous seed word, and then demonstrate how any word, even one as simple as *water* or *door*, can evoke many vivid associations. Practise at home a little before doing this in the classroom. Your students will probably enjoy making you work to keep up as they throw webbing suggestions at you.

Before the students read “Penny in the Dust,” ask them how well they are able to communicate with their parents (or guardians or other significant adults in their lives) and how well their parents communicate with them. How often is there miscommunication or a lack of communication? Although the discussion may centre around talking, ask students about other ways of communicating besides speech. Do hugs or looks or gifts play a part in their communication? Do they speak louder than words?

When you approach the issue of imagery, a simple introduction to visual imagery might be to play the children’s game “I Spy.” Look around the classroom, pick some object (say a stapler), and offer the usual refrain: “I spy with my little eye something that is metallic grey.” Continue giving the students hints until they correctly identify the object. Start with something easy and gradually make the object more difficult so that the students really have to examine the classroom with care and accuracy. Students might balk at playing so childish a game, so handle this one with care. If the class seems uncomfortable, either get to the more challenging descriptions quickly or abandon the project in favour of another approach.

Another game to play involves smell imagery. Get four or five cloth or paper bags. Inside each bag put a strong-smelling substance: cinnamon, grated lemon, garlic, onions, some flowers, wet dirt, or anything you can think of. Ask the students to identify the odour and, more importantly, to pay close attention to any memories that the smells bring to mind. Cooking smells, solvent smells, and perfumes or colognes are particularly powerful. Odours can evoke strong memories. Ask students to write down in their Journals any memories that a particular odour evokes. If they wish to share some of the memories with other members of the class, all the better.

The more students play with metaphors and similes the better. For students who find it difficult to make them up, refer them to song lyrics, which are excellent sources of some unusual metaphors and similes. You might ask the students to actually write some song lyrics – just a verse or two. If they seem stymied by such a task, focus the exercise a little by having them add a verse to a song they already know and like.

Although the comprehension questions on “Penny in the Dust” address the issue of the relationship between the boy and his father quite thoroughly, students may like to discuss that relationship in class. Working through the questions orally might be helpful.

One way to introduce the notion of symbols is to bring to class a number of objects or pictures which typically act as symbols. Flags, certain animals and birds, and certain gestures (preferably not obscene) can be used as examples of cultural symbols – symbols that are recognizable to most members of Canadian society. Students should, of course, be given an opportunity to suggest what these objects do symbolize and why.

You, the learning facilitator, could also introduce the notion of personal symbols as opposed to cultural symbols, by bringing to the classroom a personal symbol of your own, again some talisman. Perhaps an old mug or a T-shirt or a beaten-up pair of running shoes may represent something special to you. The more original and interesting the object, the better the exercise will work. Ask the students if they have any personal symbols of their own. In this way the students begin to see how ordinary objects (a rock, a pen, a bracelet) can acquire meaning and significance far beyond the literal.

A challenge that can be offered to students is to ask them to make some symbolic gesture (like the giving of the penny) to someone they care for – to someone who perhaps doesn’t know or who needs reminding of this affection. Ask the students to do it, but don’t check up on them. Leave it with them to decide whether such actions are important, necessary, or fun.

1. Quickly write down as many such talismans as you can remember having had.
2. Look at the list of objects you wrote down in Question 1. Run your fingers over each word as you look at it. Use as your seed word the word that affects you the most; then, in the space provided, web that word. First write it down in the middle of the page and circle it. Then branch off with any words, images, or memories that come to mind. Do it quickly, without thinking, planning, or pausing.

1. and 2. Answers here will, of course, be personal. Were you surprised at what you came up with by webbing?

3. Before you read the short story “Penny in the Dust” by Ernest Buckler, think for a moment about your childhood. Can you remember an adult in your life whom you liked or respected but who remained somehow distant, untouchable, or out of reach? If you do write down his or her name and how and where you knew this person.

Answers will vary.

4. a. Using what you learned about narrative points of view in the previous activity, state the point of view from which this story is told.

This story is told from the first-person point of view, by Peter himself.

- b. How do you know? (If you’re not sure, go back to Activities 1 and 2 and look over the points of view described there.)

The story’s perspective can be determined by the “I” who tells the story.

5. Find three strong images from “Penny in the Dust.” Write them out in the space provided.

There are many possible images from the story. Here are a few:

- “his sure-footed way in the fields” (page 198)
- “I thought of my bright penny disappearing forever into the black drawstring pouch the storekeeper kept his money in” (page 198)
- “The lifting smells of leaves and cut clover hung still in the sun.” (page 198)
- “The sound of cowbells came sharp and hollow from the cold swamp.” (page 199)
- “the hopeless snarl of a fishing line” (page 200)
- “drew his fingers carefully through the dust” (page 200)

6. Find two examples of similes in Buckler’s story. Write them out in the space provided.

Answers will vary. Here are some possibilities:

- “The sun drowsed, **like a kitten curled up on my shoulder.**” (page 199)
- “The deep flour-fine dust in the road puffed about my bare ankles, **warm and soft as sleep.**” (page 199)
- “it was **like daylight shredding the memory of a silly dream.**” (page 199)
- “drew his fingers carefully through the dust, **like a harrow**” (page 200)

7. Wherever you are right now, look around to see who and what surrounds you. Pick two objects or people and describe them with your own similes or metaphors. Be imaginative.

Remember, to create a simile you must make the comparison using the words like or as. For example, "My father's face was as blank as the wall," or "Anita poked her head up from behind the chair like a gopher looking for buckshot." To create a metaphor, the comparison is direct, for example, "Alain is a tiger in the ring," or "Rena was a tornado as she swept down the ice."

8. Based on the first two pages of the story, describe as well as you can what the father and the son, Pete, are like.

The father is a slow-moving, methodical, serious man and a hard-working, skilled farmer. He is not imaginative. Pete seems to be a shy but imaginative child. There is obviously love between them, although neither knows how to interact with the other.

9. What is the main difficulty or problem between Pete and his father?

They don't seem to know how to communicate easily with each other. They are very awkward in each other's company. They make each other uneasy even though they obviously both love and care for each other.

10. On page 200, how do you know the father is thinking about Pete's lost penny?

The fact that the father postpones going out to the field reveals his puzzlement and concern about the lost penny. He brings in an extra pail of water, pulls out the nail in a broken yoke strap, puts it back in, and then goes into the shed to see if the pigs are finished eating. None of these actions seems very necessary.

11. What does his father think is Pete's reason for hiding after losing the penny?

He thinks that Pete was afraid he would have been beaten for losing the penny: "Pete, you needn'ta hid. I wouldn'ta beat you." (page 200)

12. On page 200 why does Pete feel "almost sick"?

Pete is sick at the thought that his father thinks that he (Pete) is afraid of him. Pete loves his father although he's never really told his father that. He doesn't know how to talk to or be with his dad, but he certainly doesn't fear him.

13. Why are there tears in the father's eyes on page 201?

After Pete tells his father how he imagined the penny as gold to pay for a mowing machine and a car for his dad so that he and his father could have driven to town "laughin' and talkin' " (page 201), the father seems to realize that not only does Pete love him but that his son desperately wants to laugh and talk with him in a way that in reality they seem unable to do. The tears of the father seem to be tears both of joy and sadness. The father is happy to hear so plainly that his son loves him, but he may be sad that they are unable to do much "laughin' and talkin'."

14. Why does the father keep and polish that penny rather than give it back to Pete?

The father probably keeps the penny as a reminder of his son's love. He would never have really known how much his son loved him if the boy hadn't lost that penny.

15. "Penny in the Dust" is about the lost and the found. Identify as many losses and gains in the story as you can.

Answers will vary somewhat. Here are a few ideas:

- *The penny is lost and found.*
 - *Pete is thought to be lost and then is found in his bedroom.*
 - *At the beginning of the story, the father has just died. So, in a sense, the narrator has lost his father. But he finds the polished penny in his father's suit, and so rediscovers his father's love.*
 - *In hearing his son's dreams about the penny, the father discovers, or finds, his son's love.*
16. Turn to page 202 of the textbook and answer Question 6 which deals with the penny as a symbol.

Again there are several ways to interpret the symbolic meaning of the penny. When the penny is first given to Pete, it is more than just a gift from the father; it is a small expression of his love. When Pete first gets the penny, it is something new and shiny that he's never ever had before. He plans to spend it like an ordinary penny. However, as he buries and unburies the penny, not only does it become gold to him, it starts to represent the love he has for his father and his longing to talk and laugh with him. At the end of the story the son realizes how important the penny has been to his father, how it probably was a constant reminder of his son's love for him and his own love for his son. That's probably what the father was thinking when he took it back from Pete. The fact that the penny is kept polished indicates that he never forgot or took for granted the love of his son, but treasured it as a special gift. You may have some different ideas or expressed similar ones in different words.

Section 2: Activity 4

Teaching Suggestions

As an opener to your study of "The Parsley Garden," ask students to write down on a piece of paper any object(s) they have stolen or shoplifted and where the theft occurred. Do not ask students to sign the piece of paper. Read aloud the items. If there are many items (and therefore many petty thieves in the class), ask the class why people steal. Is it out of necessity or for the thrill? Also ask if any students would tell a story about getting caught shoplifting as a child. Who caught them? How did they feel? How did their parents or guardians react?

One of the more interesting issues in this story is the response of the mother to Al's theft. Ask the students whether or not she acted properly. Could she have done more? Should she have done less?

The ending of the story is also very intriguing. Although Al's humiliation has vanished and he acknowledges that the two men did what they should have done, he still hates them. Why does he feel this way? What is it about people that they so often hold grudges? Does this make Al's character more realistic or human somehow?

The discussion in Ms. Grotowski's classroom of "The Parsley Garden" could be read aloud with different students taking each part. Read the dialogue up to the Journal assignment. Stop, have them write for a few minutes, and start reading again.

The section on the traditional analytical essay should be covered orally in class. This stuff is a bit tedious, and students may give up if left to their own devices. Be reminded that this particular approach to the writing and structuring of a critical essay is only one of several approaches. Many students, though, are comforted by a fairly rigid list of instructions on how to write an essay. These students will appreciate the suggestions; however, they must be reminded that the quality of their writing and their thought also determines their mark.

1. Why do you think Al works all day at Woolworth's and after having earned a full dollar, leaves it on the boss's desk, taking home only the ten-cent hammer?

It seems that Al wants to make a point. He probably wants to show the two men that he isn't "one of them," that he isn't simply a careless, lazy shoplifter. Al may also be proving something to himself – that he can make a sacrifice for his pride. Taking only the hammer reaffirms this point, but perhaps he also wants to show the young man that money isn't the most important thing to him but rather his self-respect. In a sense, Al may feel a little superior to both men when, having refused their job offer, he leaves them staring at the silver dollar.

2. Why is this story called "The Parsley Garden"?

The conversation in Ms. Grotowski's classroom which follows this question offers a fairly good, if somewhat lengthy, explanation of why the story may be called "The Parsley Garden." Read it if you haven't done so already.

3. Pretend you've just written a traditional essay on the topic "Discuss Al Condraj as a complex character." Write a conclusion that restates your thesis and rounds off your essay.

Answers will vary. Here is one possibility that you can use as a model:

It is clear then, that Al Condraj is by no means a flat, one-dimensional character. Rather, he exemplifies all the complexities and contradictions of a real, living person. Proud, stubborn, vengeful, sensitive, strong-willed – all these adjectives, and many more, could be used to describe Al's personality. And it is precisely because of Al's complex nature that the reader finds him to be a convincing, believable – and interesting – human being.

Section 2: Follow-up Activities

Extra Help

Teaching Suggestions

The students in Ms. Grotowski's classroom go over the key concepts in this section. Reading the conversation out loud might be a painless way to review. Encourage the students to develop particular voices for the students or even for Ms. Grotowski.

Students would probably like to discuss the man in Jackson's "The Witch." After discussing his motives, they could vote on whether or not they think he is a witch or just plain evil.

1. a. What is the narrative point of view in this story?

The narrative point of view in "The Witch" is most accurately defined as objective. The reader is told what happens and what is said but nothing more. The reader is never really allowed into the heads of the mother, the elderly man, or the boy.

- b. How does it help to make the story effective?

Because we are unable to see into the mind of the elderly man, the author, Shirley Jackson, keeps his motive secret. This makes him seem ominous and mysterious. Readers can't be sure if he's just having fun or whether he's as threatening as the mother thinks he is.

2. What type of character is the mother – realistic or stereotypical, dynamic or static? Briefly give reasons for your choice.

The mother is a static character, a stereotype of the concerned but inattentive mother. At the end of the story she tells the boy yet again that they'll be on the train "Not much longer" (page 155) which is exactly the same thing she told him at the beginning. This indicates that despite the incident, she hasn't changed. As well, she tries to dismiss the behaviour of the old man as teasing, and so doesn't respond to the boy's idea that the man was a witch.

3. Although it might be hard to identify exactly when the climax of this story takes place, at what moment were you the most intrigued, anxious, or excited?

Answers will vary a great deal. You might think that the climax occurs when the elderly man suddenly tells Johnny that he pinched his sister until she was dead. Or you might feel it comes later when the man says he put his sister's head in the cage where the bear ate it all up. Or you might feel it occurs when the mother tells the man to leave. Trust your response but make sure you can defend it with clearly presented reasons.

4. Compare the way the mother responds to the boy's comments and questions to the way the man responds to the boy. Give examples.

The mother tends to respond absent-mindedly to the boy with pat, meaningless phrases like "Fine" or "Not much longer now." She also corrects Johnny whenever he tells a fib to the elderly man. Finally, she gives the boy a lollipop, almost like a bribe. She doesn't seem to pay much attention to Johnny, nor does she really listen to him.

The elderly man, though he is a bit gruesome, accepts and responds to whatever the boy says. If the boy says he is twenty-six, the man accepts that. The man talks to the boy quite directly and discusses what the boy seems to be interested in. Johnny, in fact, seems to like the old man quite a bit, as this quotation shows us: "He looked down at the little boy and nudged with an elbow and he and the little boy laughed" (page 155). The fact that the boy likes the old man helps make the story so ominous.

Enrichment

Teaching Suggestions

The Journal activities demand creative responses, whether a response written in prose, a colourful sketch, or a poem. Encourage students to put as much effort as possible into the one they choose.

Given that video cameras are increasingly available, students may want to videotape the opening scene of Shirley Jackson's "The Witch" as they visualize it. This might also be a good way to teach mood as well as demonstrate the skills of students.

Journal Response

JOURNAL

In your Journal respond to "The Wish" by doing the following three questions.

1. Write down a memory you have of a time when as a child your imagination almost got the better of you. Write at least a full page.

Before you write the memory down in your Journal, you might want to web the event to see what details emerge. Try to make your story as vivid and as concrete as possible. If a tree appears, state what kind of tree it is. If a dog appears, remember whether it's a beagle or a pit bull. Fill your story with detail. Try to capture what it felt like to be a child caught up or tricked by your imagination.

2. Draw a full page sketch of the boy in “The Wish” and the carpet as he imagines it. Colour it appropriately if you have coloured pencils, crayons, or paints.

This exercise may seem easy, but if you take it seriously (whether you’re artistic or not), you may be surprised. Be sure to include as much detail and colour as possible. Remember, this rug is full of terrifying images for the boy – adders and cobras and glowing hot coals. Find out what an adder and a cobra actually look like. Try to capture the nightmarish quality of this story in your drawing.

3. Do Question 6 on page 121 of *Inside Stories I* in which the editors ask you to write a poem based on the story “The Wish.”

Remember that your poem should not have any regular rhyme, rhythm, or line structure. Instead, concentrate on creating powerful images from the story. Capture the boy’s terror and excitement with eloquence and precision. Create suitable metaphors and similes. You might even stumble across a symbol or two. To prepare for writing the poem, read “The Wish” several times. Then you might want to freewrite or web your impressions as a way of warming up.

If writing the poem becomes a difficult chore, instead of struggling to churn out one good one, try writing four bad ones. Write them quickly as possible, making them as different and as bad as you can. Then put them aside for a day and see what can be salvaged. Or maybe a good poem will suddenly come to you.

Read the story “The Witch” by Shirley Jackson on page 152 of *Inside Stories I* and do the following exercise:

Either by yourself or with the help of one or two others, pretend you’re making “The Witch” into a half-hour television drama. The action and the dialogue will remain the same as in the written story. Your task is to decide what mood or atmosphere you want to create for the show and how you will create and sustain that mood throughout your filming. This assignment should be a page or two in length.

Here are some questions you can use to guide you:

- How will you begin the show? What will the opening shot be?
- If you use background music, what kind will you start with? At what specific points in the movie will the background music change and how will it change?
- Will you use any peculiar camera angles or shots to help create mood? If so, what will you use and when?
- Are there any directions you might give to your actors to help create mood? Are there any gestures, looks, or movements they could make to communicate the mood?

- Would you use the scenery outside of the train to heighten the mood? Would you use the train itself – its movement and sounds – to add to the mood? If so, how?
- How would you end the show? What would your final shot be? How would you want your viewers to feel as the credits began to roll?

Responses to the exercise on “The Witch” will vary a great deal. However there are some basic things your response should contain. To begin with you should state what the mood you’re trying to create is. Be clear and descriptive.

Starting at the beginning and working your way through to the end, indicate the specific things you’ll do at specific times. Describe the exact moments of the story in which you do something new to change or heighten the mood. Remember that the two most important times to establish mood are the beginning and the ending, so make sure you have good ideas for each of them.

Use a variety of strategies to create the mood. Be sure to include music, lighting, sound effects, camera angles, focus (in- and out-of-focus shots), direction of the actors, background setting, and so on.

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Section 2: Assignment

1. Write a traditional introductory paragraph for an essay dealing with the following topic:

Why is the parsley garden so important in William Saroyan’s short story “The Parsley Garden”?

Note: You are writing only the introduction here, **not** the whole essay. Use the format discussed in Section 2: Activity 4.

Evaluation Suggestions

The essay introduction should be marked according to several criteria.

Three of the ten marks should be devoted to structure. Does the student have a good opening sentence, identifying the author, the work, and the thesis or issue of the essay? Does the student offer several distinct points or reasons? Does the student make use of transitional words or phrases to introduce each point?

Three marks should be devoted to writing skills. Does the student write grammatically correct sentences? Is the student’s choice of words suitable? Are the student’s points clear?

Four marks can be devoted to the content and ideas of the student’s introduction. Some students will, of course, rely upon Ms. Grotowski’s classroom discussion of “The Parsley Garden” for their points. This discussion in Section 2 offers many valid reasons for Saroyan’s emphasis on the parsley garden.

2. Write a short story of your own about a child, either with an unusual theme like “The Wish” (see Section 2: Enrichment) or “The Witch,” or with a theme about learning something as in “Penny in the Dust” or “The Parsley Garden.” When you’ve finished writing it, record it on an audiocassette. The story should be at least five minutes long. You will be marked on the effectiveness of your

- setting
- characterization
- point of view
- plot
- mood
- writing skills
- oral presentation

Be sure to label your audiocassette clearly with your name, course, and assignment.

Evaluation Suggestions

The short story should be marked according to how well written it is and how well the student reads aloud. Aside from this, grading should be left up to the discretion of the marker.

3. Choose **one** of the following Journal responses that you wrote in Section 2 and copy it on the response pages provided.
- a. the response about the special object written after webbing your ideas (Section 2: Activity 3)
 - b. the response about something you lost (Section 2: Activity 3)
 - c. the response about a special place of yours (Section 2: Activity 4)
 - d. the response about losing and gaining your self-respect (Section 2: Activity 4)

Evaluation Suggestions

Mark the Journal response according to the amount of effort the student seems to have put into it. The amount of descriptive detail is also important.

What should be considered when evaluating the student’s writing skills is not purely the grammatical correctness but rather how effectively written the Journal entry is as a whole.

The criteria for marking this assignment can be found in the Scale for Evaluation of Expressive Language located at the end of the Learning Facilitator’s Manual.

Section 3: Experimental Stories

Key concepts:

- experimental writing
- experimenting with content
- experimenting with presentation
- irony
 - verbal
 - dramatic
 - situational
- essay writing
 - introduction
 - body paragraphs
 - conclusion

This section introduces students to stories that do not conform neatly to traditional ways of writing and telling stories. The latter part of the section turns again to the business of writing a critical essay.

Teaching Suggestions

The purpose of this section is to open students' eyes to the many possibilities of fiction and to the many choices that face writers when they sit down to write. As in the previous sections, students are encouraged to experiment on their own, either by changing stories they've read or Journal entries they've written.

Although experimentation can take countless and unpredictable forms, students are directed to look for experimentation in the two areas of content and in presentation. None of the stories in *Inside Stories I* is very experimental; however Ray Bradbury's "The Veldt" is used for its macabre, science-fiction flavour although it's told in a very conventional fashion. Maara Haas's story "A Way Out of the Forest" is nontraditional only because the story is told through the somewhat confused sensibility of a young child. It would help to bring in other more experimental stories to the class to give students more of a taste of what experimental writing is. The Enrichment Activity might get you started in this endeavour.

The final activity of this section returns to the issue of writing formal essays. Students are reminded of the importance of the introduction and its structure. Then it moves on to the body paragraphs and the conclusion. Again, a fairly rigid structure is offered, along with several examples and exercises, but be sure to emphasize that this structure should not overrule students' enthusiasm and originality.

Section 3: Activity 1

Teaching Suggestions

Students are invited to think of any stories or movies they've seen or read that seem experimental to them. Generally speaking, high-school students and most moviegoers resent it when writers or filmmakers play with or break out of traditional approaches. Get students to think of times when movies or stories have angered them. Was it because they were experimental?

Students should discuss experimental or innovative techniques out loud. Rock videos are quite a good starting place for discussion. Students with VCRs could be encouraged to tape a couple of rock videos with the traditional format which basically illustrates the lyrics. Another common format is the quick splice from one image to another. Determining what exactly makes a video experimental might be challenging for the students. Any task that gets them thinking about form is very valuable. You may also want to talk about what influence rock videos have had on television commercials.

This section, like the previous one, has several visits to Ms. Grotowski's classroom. Ms. Grotowski, by the way, is named after Jerzy Grotowski, creator of the "Poor Theatre" of Poland in 1959. If possible, read these conversations aloud as though they were samples of a play – not just explanations of experimental writing.

In the middle of Ms. Grotowski's class discussion of how to transform "The Sea Devil" into an experimental story, students are asked to write a Journal entry without punctuation or any formal sentence structure. This attempt to write in a "stream of consciousness" might be offered as an exercise in silliness. Some students may block and say they have nothing to write about. The key is to find some memory to write about and then to allow in any memories or associations while avoiding punctuation.

Question 5 is a good one to share among the class. Some students will think of quite bizarre ways to rewrite a story, and these experiments should be shared. This kind of sharing, of course, is the way writing communities work and how innovations get started. One writer tries something new, and other writers soon follow. Also, students need to see and to hear as many experimental styles as possible to make them aware of the choices available.

1. Can you think of any stories you've read that seemed strange or experimental to you? If you can, write down their titles and explain what seemed unusual about them.

Answers will vary.

2. After all your discussions, write down what you think are some experimental techniques or unusual kinds of subject matter.

Answers will vary. Were you surprised at the unusual subject matter around which some stories and movies are based?

3. Perhaps one of the best ways to get a sense of what experimental writers do, is to look at a fairly traditional story and experiment with it yourself. Take, for example, “The Sea Devil” by Arthur Gordon. It’s told in a straightforward fashion, but how could you rewrite it to make it more unusual? Jot down some of your ideas and then eavesdrop once more on Ms. Grotowski’s students as they figure out what they would do with “The Sea Devil.”

Your ideas will, of course, be personal. Maybe you went on to develop them more thoroughly in Question 4?

4. List three specific ways that you could make “The Sea Devil” an experimental piece of writing.

Answers will vary. Here are a few ideas:

- *“The Sea Devil” could be written from the ray’s point of view rather than the man’s.*
 - *The writing could be done in stream of consciousness in order to capture all of the man’s feelings, thoughts, memories, and sensory impressions. This technique would capture the confusion and jumble of the human mind.*
 - *The story could be changed to include some unrealistic aspects. Elements of fantasy or science fiction could be introduced to make the ray more than an ordinary fish. For example, it could be a creature from outer space or a mutant resulting from nuclear contamination.*
5. Suggest two reasons why writers might choose to write in experimental ways.
- There are many reasons. Here are two possibilities:*
- *Writers might choose to write experimental fiction because they’re bored with the more traditional varieties. They want to challenge themselves as writers.*
 - *They may also feel that traditional ways of writing don’t capture the truth or reality of human experience. Perhaps a “jumble” or confused presentation of human experience is more realistic.*
6. Choose either a paragraph from one of the stories you have read in *Inside Stories I* or a paragraph from one of your Journal responses. Rewrite it in an experimental or different way that would surprise the ordinary reader.

Be sure that you’ve indeed written in an experimental way. Try to include experimentation in content as well as in technique or presentation. What kinds of things did you do? Did you have fun?

Section 3: Activity 2

Teaching Suggestions

Ray Bradbury's story "The Veldt" explores the influence of a highly advanced television system that responds almost realistically to the promptings of the human imagination. He explores in particular the effect this has on parents and children. The television, or nursery as it is called in the story, becomes almost incidental. Bradbury's real concern seems to be about what it takes to be a good parent. The parents in the story try to fulfil their responsibilities by purchasing the most up-to-date pieces of technological wizardry rather than actually parenting their children.

You might ask students if this tendency is a danger in our society now. Can television, VCRs, computers, and video games disrupt and destroy bonding between family members? If any students believe this is the case (perhaps none will), ask them what they would be willing to do to prevent such disruption from happening in their own families. Would they give up video games or television for a year? forever?

When studying "The Veldt," it's a good idea to have students stop reading at the break halfway down page 109 of *Inside Stories I* and have a brief discussion about what they think will happen next. What will the parents do? What does the bloody wallet mean? What are the screams that they keep hearing? What might the children do if their nursery is taken away from them?

The last line of the story is rather perplexing and ominous. Do the children intend to serve Mr. McClean tea and then wave good-bye to him, or do they intend to do him in as they did in their parents? Ask the students how that ever-so-polite last line affects them.

Most students should be familiar with *Peter Pan*. If not, it might be fun to get a hold of a movie version of the story. It provides an excellent contrast to Bradbury's work and is particularly apt because clearly Bradbury has *Peter Pan* in mind. You might ask the students whether they think *Peter Pan* or "The Veldt" depicts children more accurately.

1. What are three special features of the Hadleys' Happylife Home?

On page 101, the Happylife Home is said to clothe and feed the family, to rock them to sleep, to play with and sing to them, and is, in general, "good to them" (page 101). Lights come on and off automatically. The house bathes the children as well.

2. a. When the lions apparently run at George and Lydia on page 103, how do the responses of the two parents differ as they slam the door behind them?

Lydia bolts from the nursery and George follows her. She is crying, but he is laughing.

- b. Why do they react so differently?

Lydia is probably crying from terror. It seems that she believes that the lions are real. Certainly she senses the hostility or anger in the nursery against herself and George. George, on the other hand, is probably laughing because he is startled. It's like the laughter of a person momentarily scared by a horror movie. Unlike Lydia, George doesn't believe that the lions are real so to run from them is actually quite funny.

3. Why does Lydia ask George to tell the children not to read any more about Africa?

She seems convinced that the lions and the African setting in the nursery are a direct result of the children's obsession with Africa. If the children stop reading about Africa, perhaps the scene in the nursery will change to something less threatening.

4. Both Lydia and George are feeling a little uneasy and unnecessary in their own home. Why?

They both seem to feel that the house and the nursery have replaced them as necessary human beings. Neither has any household responsibilities to carry out any more. They don't have to cook, clean, or even bathe the children. The house does everything; it probably even fixes itself. As well, it seems to have replaced George and Lydia as parents. The children spend almost all of their time in the nursery and very little, it seems, with their parents.

5. On page 108 George finds an old wallet of his in the nursery. What is ominous about this discovery?

The discovery of the wallet in the nursery can be interpreted in a number of ways. First of all, the wallet could be symbolic of the children's attitude toward George. They wish he were dead, eaten up by lions. Secondly, the fact that the wallet has been chewed and has saliva and blood on it suggests that the lions may indeed be real. Even the most sophisticated television screen wouldn't be able to chew a wallet. Finally, there is the possibility that the children have been imagining a scene in the nursery in which the parents are killed by lions. Did the children give the lions the wallet so that they could pick up their father's scent?

6. On page 109 why do the two adults have difficulty falling asleep?

They can't fall asleep because they hear two people screaming from the nursery. The screams sound familiar; possibly the screams are their children's – or their own. It seems as if George and Lydia are beginning to fear that the nursery is actually alive and is ruled now by the anger and hatred of Wendy and Peter.

7. Although this story is about a remarkable technological invention – the nursery, it is also about parenting. What do you think of Lydia and George as parents? Explain your reasons.

As parents, George and Lydia are well-meaning. They have given their children “everything they ever wanted” (page 108), and rarely, if ever, have punished them: “We’ve never lifted a hand” (page 108). Because of their generosity, you might regard them as reasonably good parents who’ve tried to do their best. The hostility and violence of Peter and Wendy may not be the fault of George and Lydia.

You may also make the case that these parents have used toys like the nursery to do all their parenting. Rather than putting time, effort, love, and imagination into bringing up Wendy and Peter, George and Lydia have simply bought toys to amuse them. In other words, they have failed to earn the love and respect of their children by working hard as parents.

8. How does David McClean explain the hatred he feels coming off the walls of the nursery?

Although David McClean may have a deeper explanation, he does suggest that George’s refusal to let the children go to New York and his closing of the nursery in order to make the children do their homework changed the children’s attitude to George. “Where before they had a Santa Claus now they have a Scrooge” (page 111). McClean goes on to say that George and Lydia have allowed the house to replace them in their children’s affections.

9. What happens to Lydia and George near the end of the story?

They are apparently attacked and eaten by the lions after Wendy and Peter trap them in the nursery.

10. Why does Wendy ask Mr. McClean if he wants a cup of tea? What do you think of the last line of the story?

Bradbury may be trying to create a deliberate and rather horrific contrast between the innocence of a cup of tea and the apparent fact that George and Lydia lie dead and are being eaten by lions. The line makes Wendy seem horrible and perhaps slightly insane. As well, there is a hint that if Mr. McClean stays for tea, he may end up also being eaten by lions.

11. Have you ever read or seen the play *Peter Pan* by J. M. Barrie? Find out, if you can, the names of the important characters in that play. If you don’t already know, find out what Never-Never Land is too.

*The main character of *Peter Pan* is named, of course, Peter Pan. The most important female character in the play is named Wendy. Wendy and Peter are also the names of the two children in Bradbury’s story. “Never-Never Land” is where Peter Pan lives. Children live there without parents and never have to grow up.*

- a. Do you think Bradbury is using some of the same names deliberately?

Doubtless Bradbury chose these names deliberately.

- b. Why might he have done so?

He may have done this for purposes of contrast. The original Peter Pan and Wendy represent the good and innocent imagination of children. The Peter and Wendy of Bradbury's story seem to represent the dark and violent side of the child's imagination. The nursery is, in some ways, like a dark version of Never-Never Land.

Choosing the names deliberately leads readers to make a connection between Peter Pan and "The Veldt." This establishes a huge contrast between the lively and good characters of Peter Pan and the vicious Peter and Wendy of Bradbury's story.

12. a. What do you think is experimental about this story?

Bradbury experiments primarily with content or subject matter. He plays with the notion that television could become real.

- b. What is fairly traditional or ordinary about it?

The way he tells his story, however, is quite traditional. The characters are presented in a typical manner and act in fairly predictable ways.

Section 3: Activity 3

Teaching Suggestions

Activity 3 emphasizes how a change in technique or presentation can make an ordinary experience quite unusual. Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass* are good examples of stories that concern themselves with how bizarre life can be when looked at through a strange looking glass.

Before having the students read "A Way Out of the Forest" by Maara Haas, ask them to think about how they perceived the world when they were five or six years old. Were there places of terror that they had heard about but never seen? Were there places of adventure and fun where they would have liked to go? It's important for students to recall how and what they thought when they were young and how they often misinterpreted what they were told.

The opening pages of "A Way Out of the Forest" are almost surreal. It's as if the story takes place in a dream. Therefore it's hard to know who or where the children really are. Rouga, of course, does not explain much and why should she? Ask the students to pay close attention to how they experience this story. When does it start to make sense to them? Does it ever make sense? Can this story only be understood the second time through?

“A Way Out of the Forest” is an excellent story for the teaching students about the different types of irony, in particular, dramatic irony. It abounds as the children constantly misinterpret the comments of their parents and grandparents. Some students may have been introduced to irony when reading “The Interlopers” earlier in the module. Irony, however, is a difficult concept for students to grasp; the more practice they’re given identifying the various forms of irony, the better. Again, reference to television shows and movies might help make the concepts of irony clear.

1. On page 236, what game or activity are the children playing under the great coat that covers them?

The two children are imagining that they’re in a tent in the middle of winter during a blizzard.

2. What do you think happened to the baby? Defend your answer.

It seems that the baby died. Rouga “missed the baby but she didn’t feel sick about it like Mummy” (page 237). The death of the baby would understandably have made Rouga’s mother heartsick.

3. What is “New Monia”?

*“New Monia” is the disease **pneumonia**.*

4. Rouga in “A Way out of the Forest” says “with a touch of pride” that only “Indians have New Monia. Indians are special for it. Daddy claims” (page 237).

- a. What’s ironic about this statement?

It seems ironic that Rouga should say with pride that Indians are special for New Monia. She clearly does not understand that New Monia is a serious and deadly disease.

- b. What type of irony do you think this is?

This type of irony is dramatic irony since most readers would understand better than Rouga does how serious the situation is.

5. Rouga quotes her father, who says, “God knows what you’ll find in the City” (page 238).

- a. What do you think the father means?

The father probably means to say that the city holds terrible things – that whatever is found in the city will not be good.

- b. What does Rouga think her father means?

Rouga, however, thinks her father means that the city contains many marvellous things – things that God might approve of or like.

- c. This quotation is also an example of irony. What type is it?

The irony here is again dramatic irony. The reader knows better than Rouga what her father meant.

6. Why do the children decide to go to “the City” and what do they expect to find there?

They decide to go to the city to get jam and sugar doughnuts. They go, it seems, because Rouga is convinced from what her father said that the city is a good place, some sort of paradise.

7. Explain why the ending of the story is an example of dramatic irony.

Most of the story, including the ending, depends upon dramatic irony; the children don't truly understand the way the world is. The ending emphasizes the complexity and cruelty of life. The children walk toward the city in the innocent hope of a better world. Most readers would realize how misguided their heavenly visions of the city are and how dangerous and cruel, in reality, a big city would be towards two small native children.

8. If you feel this story is an example of experimental writing, explain what you think is experimental or nontraditional about it. If you think it's not an experimental story, explain why.

The story can be called experimental because it's told mainly from the innocent and slightly confused perspective of Rouga. Rouga is convinced she knows more about the world than Arnie. She uses words, phrases, and ideas from her parents and grandparents but fails to understand them fully. The story, thus, seems unusual because the author asks her readers to enter into Rouga's mind and to see the outside world through her childish eyes.

Section 3: Activity 4

Teaching Suggestions

This activity reviews the writing of the introduction of a formal essay and goes on to explain the purpose and organization of the body paragraphs and conclusion. The sample introduction, interspersed with comments by a teacher, would be best covered orally.

The questions on the introduction and the body paragraph of an essay are all quite straightforward. However, such questions and answers can tend to imply that there is only one way to write an analytical essay. This is not so. Essay assignments often vary in their demands and an essay's structure may have to adapt to fit such demands. Students who feel capable of dispersing with the traditional rigid structure should still be challenged to produce at least one essay that conforms to the pattern. If they can write a good formula essay, they can be freed to exercise more creativity afterwards.

1. When you're given an essay assignment, what is the first thing you should do?

You should read the assignment very carefully so that you understand fully what's being asked of you. If you don't understand, ask someone else.

2. If an essay assignment doesn't actually give you an opinion to prove, but rather asks you to form your own opinion about some issue, what is the first important thing you need to do in order to help form one?

You should read and reread the story in order to form your own opinion.

3. When you're rereading any story, name three specific things you can look for.

Look for the following:

- evidence in the form of examples or quotations
- a theme
- writing techniques
- the writer's ideas

4. Why should you write down or tape your ideas as you reread the story?

You should write down or tape your ideas so that you won't forget them.

5. What's another word for the main idea of your essay?

***Thesis** is another word for the main idea of an essay.*

6. Where do transitional words or phrases like *first of all*, *next*, *second*, *in addition*, and *finally* often occur?

They usually occur at the beginning of a sentence that mentions a specific point or reason. These transitional words and phrases, however, can appear later in the sentence. They don't have to be the first word. For example, for your second point you could write this:

*Bradbury reveals, **in addition**, that television can come between parents and children.*

7. You've been given an assignment to write an essay on this topic:

The short story "Penny in the Dust" shows that the love between a father and son is not always a simple matter.

Write a traditional introduction to this essay.

Answers will vary here. Here is an example of a traditional introduction:

In his short story "Penny in the Dust," Ernest Buckler shows that the love between the father and the son is complicated and deep. First, both the father and the son find it hard to communicate. Second, despite their difficulty in communicating, each of them shows his concern for the other in many little ways. Finally, the son's reasons for hiding in his bedroom after losing the penny and the father's decision to keep the penny reveal their deep love for each other. This story demonstrates that the love between father and son may not be simple, but it is tremendously powerful.

8. What vital thing does the topic sentence of a body paragraph contain?

The topic sentence of a body paragraph contains the point or reason that will be proven to be true.

9. What is the basic pattern of a traditional body paragraph?

The basic pattern of a traditional body paragraph is as follows:

- *You state your point or reason.*
- *You offer examples or quotations to prove your point.*
- *You explain or analyse the example or quotation.*

10. Why is it necessary to include in your essay examples and quotations from the piece of literature you're discussing?

Examples and quotations are essential because they help prove that the main idea of your essay is valid and reasonable. When you discuss or analyse them, you demonstrate your ability to read a story in depth and with some sensitivity.

11. What is the main purpose of a concluding paragraph?

The main purpose of a conclusion is to restate your thesis. It's important to remind your reader what exactly you were trying to prove.

Section 3: Follow-up Activities

Extra Help

Teaching Suggestions

The first six questions comprise a straightforward review of the concepts covered in this section.

Students can easily do Question 7 orally alone or through discussion with others. Again, the music videos could be videotaped and presented in class. For students without access to television, glossy magazine advertisements will work although it's harder to determine exactly what an experimental advertisement is. Some very interesting discussions about what an experimental video is may arise.

1. If a writer writes about the consequences of instantaneous travel around the world, what is this writer experimenting with?

Such a writer is experimenting with content.

2. If, in a short story, a writer starts with the last event first and moves backwards to the first event, thereby reversing the usual order of things, what is this writer experimenting with?

Such a writer is experimenting with technique or presentation.

3. After many difficulties and hardships, a character in a story marries the man she loves. However, after a month of marriage she realizes, to the reader's surprise, that she has made a terrible mistake – this is not what she wants. What kind of irony does this story contain?

This kind of irony is situational. Things turned out very differently from what this woman and the reader expected.

4. You show up at work one day after being kept up all night by a neighbour's party. Not only that, your shower wasn't working and it's a hot day. You've just caught a cold. You're tired, dirty, smelly, and sick. A co-worker says: "My, don't we look nice today." What kind of irony is found in this comment?

This comment contains verbal irony.

5. A character named Pierre is persuaded by an old school chum to participate in a bank robbery. Earlier in the story the author reveals that the old friend intends to use Pierre as a fall guy – to set him up to be caught by the police. When Pierre agrees to help with the heist, what kind of irony is present?

Dramatic irony is present in this example. The reader knows more than Pierre does about what's going on.

6. What follows is an example of a poorly written body paragraph in a traditionally structured essay. List three essential ingredients of a good body paragraph that are missing here.

Pierre jumps into the car and speeds off. He thinks he has done his friend a favour, but he doesn't know he's been set up. The author is being very ironic here. He's trying to prove a point about friendship, and he does a very good job of proving it.

The missing ingredients are as follows:

- *The paragraph does not begin with a topic sentence containing a point or reason.*
 - *The paragraph contains no quotations and therefore no discussion of a quotation.*
 - *The writer does not state clearly what the point about friendship is that he or she is trying to prove.*
7. Watch television to find two music videos. One must be a straightforward, fairly traditional music video. The other must seem experimental or somehow unusual. Describe them in detail and explain why one is traditional and one is experimental. You can also do this exercise with television or magazine advertisements.

Some traditional music videos simply film the singer or group singing the song and nothing more. If the song has a story, the traditional music video will simply present the story that is contained in the lyrics of the song.

Experimental videos tend not to tell a straightforward story. Often they will offer a series of different images. The video might have a dream-like quality in which any logic or logical sequence is suspended. Many videos also use special effects to make their points.

Enrichment

Teaching Suggestions

The story "Twins" by Eric McCormack is a strange and puzzling story about connection and disconnection. Students will probably have a tough time understanding exactly what's going on here so you should let them know that their confusion is justified. Ask them to figure out how many sets of twins there are in the story and why McCormack chooses to write about so many of them. Why doesn't he just write about Malachi? In other words, whose story is it? Is it the narrator's? Or is the man with the blue eyes the main character? Maybe he's the narrator too?

1. Read the strange and puzzling short story “Twins” by Eric McCormack. Then answer the questions that follow.

- a. The man with the blue eyes appears throughout the story. Who is he?

It's not entirely clear who he is. He may be the unnamed father of Malachi; he certainly is the father of the twin boys at the end. When the narrator extends his hand to the man with the blue eyes, it seems that the narrator and the man with the blue eyes are also twins in some way.

- b. What is Malachi's burden or problem?

Malachi's burden is being twins encased in one body. He is torn between two very different voices, minds, personalities.

- c. How is his problem solved for a time?

Malachi's mother gets the two selves to agree to split the day between them. The gentler half dominates during the day; the harsher half rules at night. Wearing a mask to cover the sleeping half helps.

- d. In the last part of the story, a first-person narrator suddenly refers to himself: “I am on an assignment to this country town.” Who is the narrator and what is his connection to the man with the blue eyes and the twin boys?

This narrator appears to be the twin of the man with the blue eyes and somehow father to the twin boys who hold hands, look directly at the narrator, and say, “Please help us, Father.” Another strange possibility is that the narrator and the man with the blue eyes are one person with two personalities like Malachi.

- e. Do **either** Part A **or** Part B.

Part A

Do you think “Twins” is an experimental story? If so, in the space provided list as many nontraditional things about it as you can.

Most readers would suggest that “Twins” is experimental for a number of reasons.

- *McCormack experiments with content. The subject he's chosen is very unusual (even bizarre) and, we assume, fantastical. Here are some of the most important examples:*
 - *Malachi, the main character, is an incredible set of twins captured in one body with a double-speaking tongue.*

- *The whole relationship between the narrator and the man with the blue eyes is puzzling. How can the narrator be the father of the twin boys? How do the twin boys stare directly at the narrator and at the man with the blue eyes at the same time, as they seem to be doing?*
- *Why are the twin boys able to speak clearly when they hold hands? What is McCormack trying to say?*
- *Why does McCormack keep repeating that the man with the blue eyes had fine lines webbing the corners of his eyes? Who knows?*
- *McCormack also plays with point of view. The story starts out as if it were written from the omniscient point of view, but near the end it switches to a first-person narrator.*
- *McCormack's writing is experimental in that he demonstrates visually how Malachi speaks. The type on the page actually merges and intertwines just like his words do.*

Part B

Find one other person, or several other people, who have read “Twins.” Form two teams. Each team (whether composed of one person or several) must try to find as many experimental aspects of “Twins” (whether in content or presentation) as it can. Write down all the points you make and number them. The team with the longest list wins.

See the answer to Part A. Aspects of content and technique can be listed at length. Also, pay attention to the words and images the author uses. He employs very powerful and strong images. For example, he describes the words of Malachi as “braided like two snakes.”

2. If you can obtain it from a library or video store, watch the half-hour videotape version of “The Veldt,” produced as an episode of the *Ray Bradbury Theatre*. Then answer the questions that follow:
 - a. When people read a story, they create pictures in their heads of what they think the characters and the setting look like. Later, if they see a movie version of the same story, they’re sometimes disappointed in the visual interpretation the movie offers.

Were you at all disappointed in this way when you watched the videotape? Or did you find that the movie version had a greater impact on you than the story? Explain your answer.

Answers will be personal. It’s very difficult to reproduce the highly imaginative setting of “The Veldt.” This is especially true for the sensory aspects of the story; the heat of the African savannah, for example, or the smells and sounds found there, are more easily reproduced in a reader’s imagination than on videotape.

- b. Did you find that the movie version of “The Veldt” made as strong or clear a statement on parenting as the original story did? Explain why or why not.

Again, answers will be personal. Did the videotape accentuate the bizarre and terrifying aspects of the story at the expense of its social content? Some viewers think it did; others disagree.

- c. No doubt the movie adaptation of “The Veldt” is remarkably faithful to the original story because Ray Bradbury actually helped produce it. In the final analysis, which one do you prefer? Give reasons.

Answers here will be entirely personal. Some people are simply more visually-oriented than others. Such people might prefer the movie version. Others, with strong imaginative powers, would likely prefer the story.

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Section 3: Assignment

1. a. Write the opening page of an experimental or nontraditional story of your own. If you feel unable to compose your own story, choose one of the stories that you’ve studied from *Inside Stories I* and rewrite the opening page in a nontraditional way. After you write your page, you’ll be asked to answer questions about the choices you made as a writer.
- b. Now answer the questions that follow based on what you have written for Question a.
 - (1) What is the purpose of your first sentence?
 - (2) Have you experimented mainly with content or with presentation? Or is your story experimental in both content and presentation?
 - (3) List the specific experimental things you did in your story. If you used unusual content, write down what is unusual about it and why you chose to investigate this area. If you experimented with presentation techniques, describe just what you did that would not be found in a traditional story. Tell what effects you hoped to achieve by using these techniques.

Evaluation Suggestions

The marks devoted to the story itself should be based upon the effectiveness of the story and upon the apparent commitment of the student. Is there enough detail in the story? Has the student employed legitimate experimentation? If the student has rewritten the first page of a story from *Inside Stories I*, has he or she discovered ways to make this version genuinely experimental?

The marks devoted to the answers to the questions following the student’s story should be granted on the basis of the student’s own understanding of the experiment. Can the student be analytical or critical about his or her own work?

2. Imagine that you have been assigned an essay analysing Ray Bradbury's "The Veldt."

On the response page write **one** traditional body paragraph of five or six sentences addressing **either** the second **or** the third point mentioned in the sample introduction presented in Section 3: Activity 4.

These two points are as follows:

- a. In addition, the children indicate how attached they are to the mechanical nursery and its entertainment.
- b. Finally, Bradbury demonstrates that children may resort to violence and lies to protect the technology that comforts them.

Be sure to use the proper form for a traditional body paragraph and include all necessary elements.

Evaluation Suggestions

The body paragraph that the students write should contain some key elements. The following questions will aid in marking:

- Has the student written a good topic sentence that states one of the two given points? Does the topic sentence use different words to express the point?
- Has the student offered at least one quotation and one example to prove the point?
- Has the student followed each quotation and example with further discussion or explanation?
- Has the student written well and clearly?

3. Choose **one** of the following Journal responses that you wrote in Section 3 and copy it on the response pages provided.
- a. the experimental free-flow entry (Section 3: Activity 1)
 - b. the entry about a journey to a strange place or about your running away from home (Section 3: Activity 3)
 - c. the entry in which you described a time when you acted differently from the way you or others would expect (Section 3: Enrichment)

Evaluation Suggestions

The Journal entry should again be marked on the apparent effort and commitment of the student to the exercise.

- Is the entry substantial? Is it about a page or so in length?
- Are there many concrete details?
- Is the writing effective, even if it isn't grammatically correct?

Refer to the criteria in the Scale for Evaluation of Expression Language.

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Final Module Assignment

Your final assignment is to write an analytical essay of about seven hundred words in length. You have a choice of two short stories to write about. "The Sentimentalists" by Morley Callaghan on page 144 of *Inside Stories I* or "Flight" by Doris Lessing on page 203 of the same text.

Here is your topic:

What does the main character in the story you've selected learn over the course of the story?

The following questions are supplied to help focus your reading and thinking. Don't write your answers down. Don't answer each of these questions in a paragraph and hope that the five resulting paragraphs can become your essay. The questions that will prove most useful to you will depend on which story you choose.

- What has changed in the main character from the beginning to the end of the story?
- What are the key choices or actions of the main character?
- What are the chief goals and chief obstacles of the main character?
- What is important about the setting of the story?
- What do you think the theme is?

Your essay will be graded according to the following criteria:

- **Content** – the points you make and how you defend them
- **Organization** – the logical structuring of your essay
- **Style** – your use of language to express ideas (sentence structure, sentence variety, choice of words and so on)
- **Mechanics** – grammar, spelling, and punctuation

Evaluation Suggestions

This assignment asks students for the first time to put together the essay-writing skills they've been working on in this module. Most students will produce a traditional essay based on the models provided in the module, but when students **successfully** adopt a different approach, don't penalize them. In fact, they should be given credit if they manage to pull it off.

Criteria for marking are laid out in the assignment itself. Since the stories won't be easy for students, don't look for profundity in their writing. Rather, mark according to how well they've mastered the idea of an organized, well-defended, critical essay.

ENGLISH 10

MODULE

4



Media Communication

LEARNING FACILITATOR'S MANUAL



**Distance
Learning**

Alberta
EDUCATION

Module 4: Media Communication – Overview

Students today are exposed to a tremendous amount of information from a wide variety of media sources, both print and electronic. The goal of this module is to make students aware of the role the media play in informing them and in shaping their thoughts and attitudes. The hope is that this awareness will help students become discerning and intelligent readers, viewers, and listeners.

Module 4: Media Communication

Section 1: Reading Nonfiction

Section 2: News Stories

Section 3: Visual Communication

Section 4: Living in an Information World

Evaluation

The student's mark in this module will be determined by his or her work in the Assignment Booklet, which contains four section assignments. The mark distribution is as follows:

Section 1 Assignment	20 %
Section 2 Assignment	25 %
Section 3 Assignment	15 %
Section 4 Assignment	40 %
TOTAL	100 %

Section 1: Reading Nonfiction

Key Concepts:

- fiction
- nonfiction
- article
- essay

Teaching Suggestions

This section distinguishes fictional from nonfictional writing and introduces students to the wide variety of nonfiction available to them. The section itself presents a minimal sample of nonfictional writing, so it would be helpful to have students do a good deal more reading. Articles, essays, biographical sketches, government pamphlets, self-help books, instruction manuals – anything that helps students appreciate the broad spectrum of nonfictional reading possibilities – would be useful. Here are a few more ideas:

- Use small groups to investigate different types of nonfictional reading and have them report to the class.
- Have class discussions on the sorts of nonfictional reading students do.
- Have students record and chart their own nonfictional reading.
- Have students survey other classes, friends, or family members to discover the sorts of nonfictional reading they do. Use the results to create charts.
- The videotape recommended in the Enrichment activities, *In Other Words: Active Listening* (ACCESS VC254909), is a fifteen-minute film stressing the importance of being an active listener. Show the film to the class and use it as a basis for further listening activities.
- The videotape *In Other Words: How Can I Get People to Listen* (ACCESS VC254908) describes how communicators can involve and interest their listeners. This film could be used to introduce work on oral presentations.

Section 1: Activity 1

1. How does Mr. Davies describe fictional writing?

Mr. Davies describes fictional writing as any sort of narrative – long or short. It centres on story elements like plot and character. When people read fiction they look for things that connect with everyday experience as well as odd, unusual situations. Fiction, remember, is imaginary; it is created by the writer.

2. What different types of nonfictional writing does Mr. Davies mention?

Mr. Davies mentions biography, autobiography, newspaper articles, and the writing that appears in magazines – articles and essays. Remember, this list is not complete.

3. What elements does Mr. Davies look for in selecting nonfictional material?

He looks for non-story elements. He's interested in such things as vocabulary, sentence structures, and writing that stems from personal experience. He uses the example of Helen Keller's autobiography.

Section 1: Activity 2

1. How did the legend's facts change between the first and third versions?

In the first version, a woman was bitten and killed by a large snake rolled up in an imported rug. In the third version the shopper was killed by an insect bite. In the middle version the snake was still there, but it was hidden in a sweater, not a rug, and the victim didn't die.

2. a. In your opinion which parts of the legends seem to be fact?

Answers will vary. It could be the fact that a woman in a department store was once bitten by a snake or an insect.

- b. Which parts seem fictional?

The remaining details of the legend have probably been fictionalized to suit the storyteller.

3. How would you react if you heard this story on the news or read it in the paper, as opposed to hearing it from a friend?

Answers will vary. Do you tend to believe things you hear on the news? Do you believe everything that friends tell you? Or do you mistrust both?

4. What kinds of discussions do you think arise from stories like “The Snake in the Blanket”?

People generally love to discuss bizarre tales they may know. People may tell other snake stories. Others might discuss hospital care and antidotes for poisons or what department stores they will or will not shop at. People who are suspicious about the story's accuracy might want to debate whether or not it's true. You may have other ideas.

5. What role do you feel the media have played in the retelling of the legend?

The media is responsible for checking facts before printing a story. It seems that in this case it wasn't done. This means that the media served to spread the story further and also to make people believe it because, of course, the media presented the story as news, or truth.

6. On an audiotape retell the story “The Snake and the Blanket” as though it were a news item. Make any changes you wish to suit your neighbourhood and your audience. Remember the storytelling techniques you learned in Module 2 and pay attention to the techniques that newscasters use on television or radio. Play your tape for a friend or family member. What response do you get?

When you're taping your version of "The Snake in the Blanket," you might consider using names of stores and people in your area. Does it necessarily have to be a snake that bites someone? You may wish to make other changes that will make the story more meaningful to your audience. Did you pick up any techniques used by professional newscasters? Were you able to incorporate them into your telling of the story? Did your audience enjoy the presentation?

Section 1: Activity 3

1. What is the title of the last item you read that was more than five pages in length?

*Answers will vary. Did you read a Stephen King novel? How about **The Hobbit** by J.R.R. Tolkien? Or maybe you read an article in a magazine about rock music?*

2. Why did you choose to read that particular material?

Answers will be personal. Did you read your selection to gather information about an assignment or was it for enjoyment? Did someone recommend the writer to you?

3. What type of nonfictional reading do you find most difficult?

Answers will vary. Many students find it difficult to read nonfictional material that they aren't interested in. Some nonfiction, like some fiction, is written in a very dry style which always makes reading it a struggle. It can also be difficult to read if it is highly technical.

4. What type of nonfictional reading do you find most enjoyable?

Answers will vary. Many students enjoy reading self-help information because they feel it increases their knowledge in areas that interest them.

5. What do you feel is the author's purpose for writing the article?

The author wants to inform the audience about how to keep fit in the '90s.

6. In which paragraph is the main idea located?

The first paragraph contains the main idea.

7. Select the sentence in that paragraph that best summarizes the entire article and write it here:

This sentence best summarizes the entire article:

By mixing and matching two or more fitness activities, such as squash, aerobic classes, swimming, rowing or cycling, you not only combat boredom but also get a well-rounded workout and exercise muscles you may have been neglecting.

8. Many magazines carry articles about health or fitness. Can you name one that carries articles similar to the one you've just read? If so, identify it.

*Here are a few magazines that may carry similar articles: **Shape**, **Weightlifting**, **Sports Illustrated**, **Prevention**, **Health Today**. You may have discovered other magazines.*

9. What is the author's purpose for writing this article?

The author wants the reader to critically examine how men are portrayed in contemporary literature and film.

10. In this essay you can find the main idea by reading the first and the last paragraph of the essay. What is the main idea of the essay?

By reading the first and last paragraphs you'll discover that the main idea of the essay is that the media tends to give us black-and-white caricatures of men and women that distort reality – especially where it concerns male violence. Shouldn't we try to present a better, truer image of both sexes?

11. How does an essay differ from an article? Use the essay "Are Men Really So Bad?" as an example.

You may have noted that in articles, certain facts are presented but the way you interpret them is left up to you. In essays, this one in particular, the writer presents facts and encourages you to see them through his eyes. He gives you his own interpretation.

12. a. In what kinds of magazines are you more likely to find essays?

Essays appear in more thoughtful magazines designed both to inform readers and make them think. These include news magazines, literary magazines, and so on.

- b. Can you think of any specific examples of these types of magazines?

*Answers will vary. A few well-known newsmagazines are **Time**, **Newsweek**, and **Maclean's**.*

13. Through discussion with people you know who may have careers similar to those of the people presented here, decide what purpose each one might have for writing and/or reading nonfictional material. Complete the statements for each person.

I write nonfiction because _____



Robert Langdon
– Lawyer



Leola Kapchinsky
– Homemaker

I enjoy writing nonfiction because _____

I write nonfictional material because _____

I read nonfiction because _____



Irving Alperson
– Retired

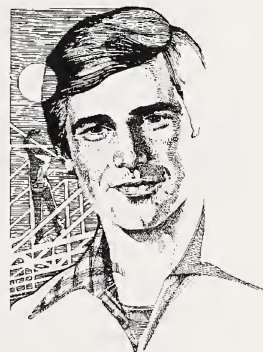


**Madeleine Wilson –
Student Teacher**

I write nonfiction because _____

I read it because _____

I enjoy nonfiction because _____



**Marcel Gingras –
Construction Worker**

Answers will, of course, be subjective. Here are a few likely ideas:

- *Robert Langdon reads material that other lawyers have written in order to prepare for cases. He has also written nonfictional material about interesting casework he's been involved in for other lawyers and judges to read.*
- *Leola Kapchinsky writes entertaining articles for magazines about the trials of raising children and running a home. She also writes regular letters to the editor at her local paper regarding current issues that she is concerned with: effective health care, education, and consumer awareness.*
- *Irving Alperson writes simply because he likes it. At the moment he's composing a book on how to enjoy an active retirement. He reads nonfiction chiefly to improve his skills in his preferred activities – golf, carpentry, and fishing.*

- *Madeleine Wilson has contributed to an educational manual for other student teachers about to enter the classroom. She has also written articles about dealing with racism in the workplace. She reads nonfiction chiefly to keep up with world events so that she can provide her students with up-to-date information about what's going on.*
- *Marcel Gingras considers himself a "realist." He enjoys reading about real events and situations. History and biography interest him in particular. He also reads nonfictional material to learn about occupational safety, among other things. He once wrote a short piece on securing a job in the construction industry.*

Section 1: Follow-up Activities

Extra Help

1. What is the article about? That is, what is its topic?

The article is about self-talk and how it can affect you.

2. Do the details given support the topic?

Yes, they do. The writer supplies enough information to adequately support the topic.

3. What are the most important things the author says about the topic?

The most important things the author says about self-talk are the following:

- *Negative self-talk drags you and your self-esteem down.*
- *Positive inner dialogue can help you solve problems and build your self-esteem.*
- *Keeping a diary and jotting down positive or negative statements will help you monitor how you're feeling about yourself.*
- *Self-talk can help you deal with specific problems.*

4. What is the main idea of the article?

The main idea of the article is that changing your self-talk from negative to positive will be rewarding.

Enrichment

1. Check out the magazine section at your reading centre or library. Write down the titles and topics of any magazines you haven't seen before.

*Your answers will vary. There are over four hundred different monthly magazines available in large libraries in Alberta. Did you know there is a magazine entitled **Tattoo**? Did you note the number of magazines like **Conservationist** that deal with the environment? Or did you leaf through any literary magazines like **Books in Canada**? Were there magazines available to help you with your science projects, like **Scientific American**? Many students find the selection of magazines fascinating.*

2. Look for an interesting nonfictional article in a magazine – perhaps one you found in the library. Read the article aloud to a friend. What issues and discussions became evident after you read the article or essay aloud? Summarize your ideas and write them in the space provided or tape them.

Articles can provoke emotional discussions about issues that are close to the heart or, on the other hand, intellectual discussions about world issues. Usually a well-written article will stimulate discussions that move on to unrelated topics. Many discussions will lead to comparisons with other articles, books, or films that deal with a similar topic.

3. If you can get hold of it, watch the videotape *In Other Words: Active Listening* (ACCESS: VC254909). This short video will help you become an active listener. It emphasizes the importance of recording the information you hear. Watch it and then answer the following questions:

- a. What is the main idea of the video?

The video's main idea is that it is important to be a good listener. It demonstrates what happens when you don't practise active listening skills.

- b. What three active listening skills does the video stress?

The three skills the video stresses are

- *paying attention to the speaker (it's important to maintain eye contact)*
- *asking questions (if you cannot ask questions immediately, write them down and ask them later)*
- *restating the message to yourself to ensure that you have the main idea*

Section 1: Assignment

Select a nonfictional article or essay of your choice from a magazine, newspaper, or book. **Attach a copy of the article or essay to your Assignment Booklet on the page provided.**

When you have attached your selection to your Assignment Booklet, answer the questions that follow.

Carefully tape your essay or article to this page. If it is more than one page long and you are faxing your assignments, be sure to label each page with your name, course, and assignment.

Using the selection you've chosen, answer the following questions:

1. a. What is the title of your chosen article or essay?
- b. Who wrote it?
- c. From what publication did you select it?
2. Is your selection an article or essay? In your answer explain how you determined this.
3. What is the topic of the selection?
4. What is the main idea or theme of the selection?
5. What do you think was the author's purpose for writing the article or essay?
6. Who is the intended audience? Be as specific as you can and give reasons to support your choice.
7. What discussions or issues surround this article or essay?
8. Briefly summarize the article or essay. Include details that support the main idea.

Evaluation Suggestions

Make sure students have attached a copy of their chosen essay or article to the Assignment Booklet. Their answers, of course will depend on the selection chosen.

In some cases it won't be clear how the selection should be classified. The important thing is that students understand that articles are essentially factual while essays express personal views. If students include newspaper editorials and identify them as essays, accept their answers.

In evaluating these questions, ensure that

- students show an understanding of purpose and intended audience
- reasons are given for the conclusions that students draw
- summaries are balanced, reasonably accurate, and adequately detailed

Section 2: News Stories

Key Concepts:

- news story
- fact
- opinion
- newswriting
- edit
- proofread

Section 2 investigates news stories and newswriting. Students will be asked to explore the newspaper and come to some conclusions about their newsreading skills. One of the purposes of this section will be to have the students come to an understanding of the differences between fact and opinion. Students will also be introduced to a reading strategy that will help them remember what they read.

Teaching Suggestions

- Bring as many newspapers and magazines to class as possible. Try for a variety of types and styles. Magazines especially come in all shapes and sizes. Either in groups, individually, or as a class examine different magazines and newspapers in an attempt to determine such things as audience, bias, use of sensationalism, honesty in reporting the news, the expression of opinion, and so on. Comparisons between serious top-quality newspapers and supermarket tabloids could be interesting – and fun.
- If the class is interested and time allows, a more detailed unit on the newspaper could be structured to supplement this section. Many newspapers can offer a great deal of help and support material for teachers working in this area.
- Keep a bulletin-board display in which you feature different types of news items and/or follow news events as they're reported.
- Tape television and radio newscasts and compare them to newspaper and/or newsmagazine accounts. You can begin by brainstorming for differences – then see if the class's ideas are right.
- Introduce students to reading strategies such as *SQ3R* or *Multipass*.
- Have class discussions on topics such as the decline of newspapers because of electronic communication or the role of the media in creating public opinion.
- Study newspaper or television editorials for bias and opinion.
- Have students write their own editorials on issues that interest them.

- If the class is sufficiently motivated, you could try setting up an issue or two of a class newspaper complete with news stories, editorials, and columns.
- When doing the material on editing and proofreading you could try some of the following:
 - Review the writer’s handbook for a complete list of editing symbols.
 - Have students edit each other’s work.
 - Review types of sentences with students.
 - Create articles with obvious errors for the students to edit.
 - Have students learn and experiment with editing software on the computer.
- The short video recommended in the Enrichment activities – *In Other Words: Building on your Work* (ACCESS VC254911) – deals with the process of producing early drafts of a piece of writing. This could be shown to the class and followed by practice writing.

Section 2: Activity 1

1. What sections did you turn to first?

Did you discover that you read the headlines first? You might also have turned immediately to sections that deal with a favourite interest like sports or your horoscope. Did you find that you read articles with catchy phrases or pictures first? Many people find that they enjoy reading first about something they already know.

2. a. What sections did you bypass?

Did you discover that you didn’t read up on stock market? Did you find that sections with very fine print didn’t interest you?

- b. Why did you decide not to read these sections?

You might not choose to read a particular section of a newspaper or magazine if you aren’t familiar with its content or its format. You may not read it because you have no need to know the information it contains or you simply might not be interested in it.

3. What article(s) told you something you didn’t already know?

Was it an article about a topic you were somewhat familiar with or something that you knew absolutely nothing about? Was it in a section you usually read? Maybe you read an article that contained information you needed to find out for a social studies class. Did your friend locate any new information in an article that you hadn’t read? Many people read articles about subjects that are especially important to them.

4. Which article(s) do you think most people would read first? Give reasons.

Did you feel that most people read the front page article first? Do you think people are more likely to read articles that are accompanied by pictures?

5. How long did it take you to read the newspaper or magazine? How long did it take your friend?

Newspaper organizations indicate that the average Canadian newspaper reader spends fifty-three minutes a day with the newspaper. Newsmagazine writers estimate that only two-thirds of any magazine is ever read. Did you discover that the time you spent with the paper was influenced by outside factors like commitments to other activities or someone else wanting to read the same newspaper or magazine at the same time?

Section 2: Activity 2

Here's a list of steps to keep in mind when reading an article or news story:

Step 1: Preview the entire article. Underline or highlight the title, subtitles, and any other captions that are in large or bold writing.

Step 2: Look at any visuals included in the article. Read any captions. Predict what the article will be about.

Step 3: Skim the first and the last paragraph of the article. Locate the main idea; it's usually found in the introduction or the conclusion. Underline or highlight the main idea and any other words or phrases that stand out.

Step 4: Take a moment to reflect on what information you have about the article. If you're unsure of the specific details – the *who*, *where*, *what*, *why*, *when* information of the article – scan the entire article to find it.

Step 5: If you have specific questions about the article, jot them down now. If not, go ahead and read it thoroughly. As you read, highlight or underline key information.

Step 6: Once you've read the entire article once, take a few minutes to reread it. This time read only the underlined or highlighted information. Does the article make sense? This information should provide you with a summary of the important points.

Step 7: Write down any reflections or observations you want to remember.

Now try these ideas using the news story by A. Stephen Pimenoff which follows, or one you've selected from a current newspaper or newsmagazine.

Here is how one grade 10 student “read” the article. The notes and underlining you made in this article will probably differ from this sample. What is most important is that when you reread the article, you feel that you’ve noted the most important facts that you’ll need to remember for future reference.

The End of Meaning

main idea

A number of writers, broadcasters, and journalists have recently been expressing concern over the widespread and growing problem of illiteracy in our society. CBS’s *60 Minutes* has aired a report on the complete functional illiteracy of some college graduates who went through university on sports scholarships. Scarcely a week passes without an article appearing in a magazine or newspaper, often with a sensational headline, giving a similar story. (On June 16, 1980, the *Montreal Gazette* carried a story headed “At 19, he can barely read or write.”) A recent government-sponsored report in Canada estimated that five million Canadians are functionally illiterate.

Even among the literate it is clear that the ability of the average person to express himself clearly, simply and precisely, in writing and in speech, has declined in recent years. A glance at the letters page or the “Dear Abby” column in any newspaper should be enough to convince anyone that the average person’s writing ability is quite inadequate, even for such a relatively undemanding task as the composition of a letter. The same is true of speaking ability, as one meets more and more people who are even unable to construct a coherent, grammatically correct sentence, seeking instead the comforting support of such meaningless conjunctions as “you know,” “sort of,” “I mean,” “like,” and the repetition of a small number of appallingly overworked all-purpose words such as “uptight,” “hassle,” “upbeat,” and the like.

who

Whereas not long ago the average North American was estimated to have a working vocabulary of only a few thousand words, today he appears to get by with only a few hundred, including those few just mentioned that recur with the maddening monotony of a scratch on a record. (T.W.

Lawson, head of the English department of Trinity College School, in Port Hope, Ontario, tells of a typical Grade 11 student who did not know the meaning of *conciliate, deter, enthrall, exhaustive, haphazard, hilarious, or naive.*) The English language is one of the richest and most powerful in the world, and has been developing in scope, colour, and precision since the time of Chaucer. Yet today we see less of it than a mariner sees of an iceberg. *what*

What are the reasons for this drop in our standard of literacy? To say that people do not write as much as they used to is to beg the question, why don’t they write as much? The same question may be asked about reading.

The fact that ours is what Hugh MacLennan calls “the age of distraction” no doubt has something to do with it. Since the end of the war we have had to live with a growing number of diverse and insistent media distractions, all of which have helped rob us of our concentration and fill our minds with trivia. TV brings its message of uniformity into nearly every living room in the land; the radio blares its concentrated bursts of sound into the home, the car, the garden, the beach, the street, and 1000 other places; *how* piped-in music invades the restaurant, the hotel lobby, and even the dentist’s waiting room; often vulgar advertising messages intrude into our line of vision from billboards and the sides of buses, subway walls, and even cereal boxes; and every day a gargantuan pile of printed matter is delivered in the mail, left on the doorstep, or just allowed to fall out of a swollen newspaper onto our laps. Everyone clamours for our attention, be it only a glance at a full-page colour advertisement costing thousands of dollars or an even more cursory look at a 20-

Look for answers to this question.

second burst of concentrated sales talk in prime time costing much more.

how Nor is this all. Even the ubiquitous telephone has played its part; more than anything else it may be held responsible for the loss of the art of letter writing. The advent of computer-corrected multiple-choice exams in schools and universities has meant that it is now possible for many people to go through life without knowing how to write in anything but block capitals, assuming they know how to write at all, which it would appear many do not. Today, it is simply no longer considered to be fundamental to develop the ability to express oneself in writing.

The fact that writing is a discipline and, as such, is not easy to learn has only compounded the problem, for the direction of modern society is to escape the tedious and time consuming. This is the age of the labour-saving device and the electronic gadget. We have instant coffee, fast food, and everything else “while you wait”; books tell us how to do things “without really trying”; we have cameras that give us instant pictures, photocopying machines that give us instant copies, and TV that gives us the news “as it happens.” Why should we spend time learning how to write?

Indeed, of all the distractions of our age, none has had so great an impact on the standard of literacy as television. No other single invention so rules the average North American’s hour of leisure as does TV, and no other invention makes such a mockery of that most versatile, awesome, and mysterious gift with which we have been endowed; the mind. Concentration, creativity, subtlety of thought, and development of imagination – all are sacrificed before the electronic altar in the living room. And the viewing of television is a seductive pastime because no active participation, either mental or physical, is required on the part of the viewer; he is the passive recipient of one-way communication, and it is inevitable that after a while his mind, growing sluggish, will lose the quickness and resilience that comes from communication that is an

exchange. The viewer is often not even a sounding board, but a human black hole, into whom communication disappears without a trace.

The validity of this claim may be tested by asking the average viewer how many TV programs that he saw more than a few days before he can remember. In most cases it would be surprising if there were any. The reason for this may be that the medium gives the viewer no time to reflect on what he sees, assuming it’s worth reflecting on. Everything, even the viewer’s emotions, is orchestrated in the studio (think of canned laughter). Small wonder that in his book *1984*, George Orwell placed a two-way TV screen in every room.

Conversation is an art that benefits the mind in a unique way. No other activity is so useful in developing powers of verbal self-expression under conditions that demand mental reflex and agility. In its most developed form conversation is intellectual combat, the art of verbal self-defence. It is mental exercise without equal, and as such plays a key role in the development of the literate functions.

Reading is equally as important, but it too is much less common a pastime than it used to be. With it are being lost such positive side effects as the exercise of the memory and the development of the powers of concentration and imagination. It may not be too farfetched to link the increase in television viewing to the increase in the use of drugs; one of the reasons drugs are commonly used is that they give release to the imagination, an effect that watching TV does not have.

That TV does not require the viewer to exercise his imagination is perhaps the worst indictment that can be brought against the medium, for our imagination is not only unique to the human race, but is possibly the greatest gift with which we have been provided. It is from imagination that have come all the world’s great literature, music, architecture, and works of art; it is imagination that has set us free from the bonds of the material world and allowed us a glimpse of the transcendent.

how to solve the problem

It was this feeling that Father Alphonse Déquière expressed when, shortly before he was tortured and executed by the Nazis in 1944, he wrote: "When the prison door closes, my mind flies out through...the window to freedom."

But reading is not easy, if by reading we mean more than just deciphering printed symbols. It is a habit that requires a long period of cultivation before its benefits are reaped. These benefits include a range of experience of other cultures and peoples, understanding of human nature, independence of thought and strength of conviction, not to mention an awareness of the beauties of the English language, with all its great literature and poetry. Those who do not read eventually become such that they cannot read because they do not know how. They have lost the ability to concentrate and use their imagination in order to derive more than just immediate benefit from the factual information conveyed by the words.

Children who see their parents read grow up accepting it as a natural activity and form the lifelong habit of reading. But how many parents read and have discussions of any complexity or duration with their children about what they have read? And today, as the number of illiterate, or semilliterate, school-leavers indicates, it seems to be equally as hopeless to expect children to develop reading habits at school. Whereas at one time literacy skills formed an integral part of education, today they are no longer stressed; indeed, it has been noted that standards of literacy among teachers themselves have been declining.

The young generation is frequently referred to as "the television generation," and one young math teacher tells of the way in which the full significance of this epithet struck him. One day, while explaining something to a class from the board, he became aware that, though they seemed attentive, most of them were wearing facial expressions of almost hypnotic blankness and detachment. He suddenly realized how easily their minds were able to slip into a state of passive reception, which after a time became a sort

of mental inertia, rendering them unwilling (and eventually unable) to undertake any sort of mental or physical activity. He describes how even lifting a pen became to them a task of almost agonizing proportions. He says he felt they appreciated his histrionics and mathematical ability, and were prepared to watch him and be entertained, but that it was impossible to elicit any sort of response from them. They had become less and less able to do things, and more and more used to watching things being done. Considering that the average schoolchild watches from two to five hours of TV a day, this is hardly surprising.

That there is a reaction against the direction in which all this is leading us may offer some small hope to those who might otherwise despair. As well as catching the interest of a number of observers in the media, the phenomenon of creeping literacy has recently become a cause of concern among educators. More and more, they are calling for corrective measures to be taken to try to reverse the decline of literacy in our society.

In this regard, it would be helpful if teachers, writers, broadcasters, journalists, and anyone else whose spoken and written words reach the larger audience were more concerned in a practical way with seeing that the precision of the English language is preserved and appreciated by those who use it. Some already are, but for the most part they tend to submit too readily to the mediocrity of common usage. There is too much at stake; we cannot afford to go on having the unique qualities of our minds suffer any more abuse.

It is also disappointing and ironic that the inability of the average person to communicate comes at a time of widespread interest in the theoretical study of communications. Communications "experts" may reply that there is more to communication than writing and speaking, and there is even a small band of thinkers (communicators?), whose oriflamme was hoisted by Marshall McLuhan in the 1960s, who hold that the printed word is dead and that we are entering the age of "total

How many?

Is this true?

"total communication"

communication" and the supremacy of the visual image. In spite of their theories, written and spoken forms of communication still are, and seem certain to remain, the most fundamental forms there are. They certainly are the most common forms of communication in everyday use, and are basic to the very

nature of human political, business, educational, and social relations. Even the "total communicators," as Bernard Levin, formerly of *The Times* of London, has waggishly pointed out, chose to announce their theories that the printed word was finished in a succession of books.¹

Your notation will be different if you used your own article however the process is the same. You should have noted the following:

- the main idea
- titles, subtitles, and other captions
- any key words or phrases
- any questions you wanted answered

You should then reread your underlining to make sure you have a summary of the entire article.

Section 2: Activity 3

1. In your own words explain what each of the following terms mean:

a. **statement of opinion**

A statement of opinion is a statement that cannot be proven or disproven. It's open to discussion.

b. **statement of fact**

A statement of fact is one that can be proven objectively to be true or false.

2. In what parts of a newspaper would you probably find statements of opinion?

Statements of opinion appear in editorials or regular columns written by reporters in which they express their views about issues, and in analytical pieces in which reporters analyse complex issues. They also appear in letters to the editor.

3. In what parts of a newspaper should you find only statements of fact?

Parts of a newspaper that should be entirely factual include news stories as well as classified ads, obituaries, and announcements.

¹ Addison-Wesley Publishers Ltd. for the article "The End of Meaning" by A. Stephen Pimenoff from *Media, Images and Issues*. Reprinted with the permission of Addison-Wesley Publishers Ltd.

4. Reflect on the knowledge you gained in Section 1: Activity 3 about reading articles. Think about what Ms. Sorensen has said about distinguishing fact from opinion and then read the article that follows. Underline or highlight all the statements of fact.

Here is a copy of the article with the statements of fact noted. Note that the survey results serve as proof to the statements made in the article. Some of Mr. Larson's comments were not noted as facts because he used the word "probably." Some people might argue that his statements are facts. What do you think?

===== Nearly four in 10 can't write simple letter =====

Statistics Canada literacy study finds only 47% of adults make the grade in writing

More than a third of Canadians lack the writing skills to draft a letter requesting appliance repairs, a major literacy survey shows.

The writing skills survey – the final part of a major \$2-million Statistics Canada study on literacy – found that 38 per cent of Canadians aged 16 to 69 (or about 6.8 million people) were unable to write a letter to a company regarding repairs to an appliance still under warranty.

It also shows that one in eight adults (or 1.9 million) could not write a simple note instructing a household member to turn on an oven to a specific temperature at a certain time.

The study, conducted in October 1989 for the National Literacy Secretariat, tested 9,500 Canadians on their reading, writing and numeracy skills.

"The writing skills portion was consistent with the findings of the other two parts," said Dick Nolan, director-general of the secretariat, a federal co-ordinating agency set up in 1988.

"But it was more difficult to come up with tasks for the writing skills that would provide consistent findings from coast to coast."

Nolan said the survey recognizes that while writing may not be an everyday activity for many Canadians, the tasks chosen do reflect typical situations in which writing skills are necessary.

Only information content was considered in the scoring, Nolan said, rather than spelling, grammar or style.

The sixty-two per cent who were able to write the letter to the manufacturer includes 15 per cent who omitted some of the information asked for in the task.

Only 47 per cent included all the information requested. The testers concluded that the letters written by the other 15 per cent contained enough information so that the appliance would probably be repaired and returned.

Peter Larson, a human resources specialist with the Conference Board of Canada, said the survey underlines "a very large problem in the workplace."

Office workers eyeing promotions need writing skills to get ahead, he said.

"Probably two out of three workers – mechanics and hairdressers, for example – don't use writing very much on the job."

"But writing skills are essential in organizing and presenting an idea, particularly for middle-level managers in offices."

Noted Larson: "It shows why effective writing courses are so popular out there."

The writing skills portion of the survey was released last month. The reading skills section, made public last summer, showed that 38 per cent of Canadians have some difficulty understanding everyday reading material.¹

¹ *Ottawa Citizen* for the article "Nearly four in 10 can't write simple letter," by Bruce Ward, from *The Edmonton Journal*, January 4, 1991. Reprinted with the permission of *Ottawa Citizen*.

5. Next, read the following column written by R. Glenn Martin. Underline or highlight the sentences or phrases that you feel illustrate Mr. Martin's opinion or bias. Remember, a column like this is designed to allow the expression of personal opinions on topical issues.

Mr. Martin's opinions should be easy to distinguish. Note the use of phrases like, "to me" and "I think." His biases will be very clear for readers who have been reading his column on a regular basis. The use of adjectives like "smug," "vociferous," and "sane" to describe various people within the debate, indicate Mr. Glenn's biases towards education. Compare the statements that you noted to those marked in the following copy of the article:

=== Don't blame the educator – look to the theory ===

The '80s have so far been a school-bashing decade. I sit here with copies of *A Nation at Risk* and *A Place Called School*, two major reports on the serious problems of education in the United States. Close at hand is Stephen Hume's hard-hitting editorial of Dec. 17 citing the endless stream of gloomy news stories about the state of education and blaming "smug educators."

Beside it I have Susan Walton's report in *Education Week* detailing further the cheerless eight-nation tests sponsored by the *Dallas Times-Herald*. Next to this report sits a cassette of Barbara Bush, wife of the vice-president, describing on CBS the scope of the literacy problem, along with first-hand testimony from basketball star Kevin Ross, who dropped out of university to learn how to read at Marva Collins' Chicago academy of basics and classics.

Across the room are stacks of other critical reports and tapes, growing at a startling rate.

In another corner of the room are the defences by educators – most recently *The Journal* letter from vociferous Dr. Bill Baergen, Stettler's deputy school superintendent, arguing that the schools do a better job, at least, than the press. More sedate, but also supportive of school competence, are October, 1983 reports from the often-maligned Student Evaluation Branch of Alberta Education, showing 88 per cent of students scored at an "acceptable" level on Grade 9 social studies, four-fifths of Grade 6 students

achieved at "80 per cent level" on "basic facts" in math, and on Grade 3 Science Achievement Test, "the provincial average is 78 per cent for knowledge and application of scientific process skills and subject matter."

What is a sane person to make of all this endless controversy about the quality of education? The attacks, mostly from outstanding laymen, seem to me, in the main, more credible than the educators' defences, and less subject to conflict of interest.

For a quarter century, I've known a wide cross-section of the people who do the work of the schools and who run them. They seem to me as dedicated, serious and honest as the people I worked with, earlier in my life, in an engineering firm, three hospitals, a large public library, a world-famous publishing enterprise, and a large manufacturing industry. I find school people no smugger than journalists or professors.

I don't think it's educators, at school level, who are at fault, except to the extent that all professions tend to wear down the common sense of those who work in them.

I've said before in this column what I think is really wrong with schools. It's not educators, it's theories. Most grievously it's theories of reading which lead to the practice of detaching the written language from the spoken.

Middle-aged fogies like me read as easily as we listen, because what we read translates itself into lightning-fast "mental"

sound. People who were taught to guess words from context and other clues do not have the inner flow of communicative sound that makes print equivalent to speech and carries the meaning of language.

Guessing is enshrined in current reading practice. The result is disaster for schools and for their students, and the proliferation of endless reports and lamentations on what's wrong with education – without ever getting to the real point.¹

Section 2: Activity 4

- Now select a brief article of your choice from a newspaper or a newsmagazine and using the model provided, fill in the information for each box. A hard, factual news story works best.

Headline: _____

What happened: _____

To whom it happened: _____

Details to support what happened: _____

Least important detail:

Answers will vary. Did you discover that your article was written in the inverted triangle as well? Some articles may be written in the reverse order, ending with the main idea. How many supporting details did your article have? A good article usually has two or three strong points to support the main idea. Sometimes the closing of an article is a summary: this is usually the case in a feature article that is a page or two in length. Check your headline again. Do you feel it supports the main idea? An editor might create a headline that captivates the audience but does not necessarily support the main idea.

¹ R. Glenn Martin for the article "Don't blame the educator – look to the theory," by R. Glenn Martin, from *The Edmonton Journal*, January 15, 1984. Reprinted with the permission of R. Glenn Martin.

2. Select a Journal entry from this module that you want to have evaluated as part of your final assignment. Prepare your final draft by editing and proofreading it as carefully as possible. If you have questions, make use of your writer's handbook or dictionary. The following checklist will also assist you in preparing your final draft:

Editing and Proofreading a Final Draft	
Is the writing clear?	
Is the writing free of sentence fragments?	
Are there errors in grammar?	
Are all the words spelled correctly?	
Is the punctuation correct?	
Are words capitalized correctly?	

Did you find many errors in your Journal entry that needed changing during the editing process? Good writers usually go over and over their work, polishing and fine-tuning it.

Section 2: Activity 5

Watch a televised newscast; then try to find one of the same stories on a radio news broadcast. After that, see if you can find the story in a newspaper. Then fill in the chart that follows comparing each version:

News Story	TV	Radio	Newspaper
Topic			
Audience			
Length			
Bias			

Your observations will vary, but here are a few ideas:

- **Audience:**

- *Did you discover that television, radio, and the newspaper may be geared to an adult audience? Did you find that the terms used on the radio and television may be easier for the audience to understand?*

- **Length:**

- *Did you discover that a radio newscast may be as brief as sixty seconds while a television newscast may be as long as an hour? Did you note the fact that you can take as much time as you want to read the newspaper or a newsmagazine?*

- **Bias:**

- *Did you find it difficult to judge whether a newscast was biased? Many viewers, readers, and listeners feel they must listen to several reports on a particular issue before making a judgement.*

- *Did you discover that the opinions heard on television are usually voiced by private citizens? Did you notice that opinions on the radio were kept to a minimum? Did you note that many newspapers and newsmagazines have an entire section devoted to citizens' opinions?*

- *Did you notice that all three media based most of their newscasts on fact?*

- *Is it your opinion that newspapers or newsmagazines give the best coverage of a news event? Did you listen and discover that often radio broadcasts only give highlights? Did you appreciate the background information that the television newscast is able to give?*

Section 2: Follow-up Activities

Extra Help

1. Much of the material in this module has been nonfiction – work that is based on facts. Facts themselves can be proven to be true; obviously if something's not true then it's not factual. Statements of fact, however, can be proven to be true or false. For example "The sky is green," though false, is still a statement of fact. That's because it can be proven to be false whereas a statement of opinion – such as "Oranges taste good" cannot be verified; it depends on personal taste. News stories are meant to convey facts.

Opinions, on the other hand, are personal beliefs. They are usually based on feelings or attitudes and are influenced by the individual's values and world view. Editorials and regular columns are among the places where opinions are expressed in newspapers.

Read each statement that follows. Put an **SF** in the blank beside each one that is a statement of fact and an **SO** beside each one that is a statement of opinion.

- SO a. Alberta is a wonderful place to live.
- SF b. Alberta is a province of Canada.
- SF c. Robert received a mark of 75 per cent on his English assignment.
- SO d. Robert deserves to receive a mark of 75 per cent on his English assignment.
- SO e. If you support Canada, you'll buy only Canadian products if given the choice.
- SF f. Many Canadians support Canada by buying only Canadian products when given the choice.
2. Now write **fact** beside each type of newspaper item that would be based on fact. Write **opinion** beside each type that would express an opinion.

- opinion a. an editorial
- opinion b. a letter to the editor
- fact c. a news story
- opinion d. a regular column
- fact e. a classified ad
- opinion f. an analytical article
- fact g. a public announcement

3. Read the newspaper article by Valerie Hauch that follows and then answer the questions that come after it.

===== For Ken, the write solution =====

For most of his life, Ken worked hard to hide his awful secret. But then he was found out.

The 25-year-old father of three had been driving a forklift. One day he had to fill in for a colleague who was away and that involved writing out invoices.

Ken couldn't do it. So he was fired.

"That's when I figured it's time," he said with a frank look. "I guess I just saw the light. I phoned about 30 different places just to get here – it's not well-advertised, you know. But I finally got here," he said with obvious pride.

"Here" is a building on 101 St. where Alberta Education runs its literacy programs for adults.

Two new computer-based programs started last fall. One, called PALS, is geared to adults with reading and writing skills below Grade 5. The other, Pathfinder, continues from there.

Ken is typical of the success rate of these programs which take about 20 hours to complete and have an enrolment of some 50 students ranging in age from 18 to 60-plus.

Whole new world

The man who couldn't write his name until he was 10 has now vastly improved his reading and writing skills. He's delighted. He's also amazed –

it's like he's opened a door and entered a whole new world.

"I can actually read a book, cover to cover," he said. "I'm really interested in history and I'm just realizing now how much I missed out on. And my writing – hey, before I wouldn't even try to write anything down. It was hopeless. My writing is way better now."

Before he started the course, Ken said he was so embarrassed about his illiteracy he couldn't even talk about it.

"If you had asked me about this before, I'd have turned red and walked away. My wife is the only one who knew. She wanted me to do this."

Hiding his inability to read and write wasn't that hard, said Ken. He'd take home job applications for his wife to fill out. His work was in the construction field so his orders were mostly verbal. If there was something to read, he'd manage to get someone else to read it to him.

And when it came to putting down his educational background on a job form, well he could always say he had his Grade 11 Edmonton high school diploma.

No one would know, as he puts it, that it "isn't worth anything."

Ken was one of those kids who fall through the cracks of the educational system.

His background is "very poor." One of seven children in a single-parent family, he spent a lot of his time "on the street."

In Grade 2, he started skipping school in the afternoons and going home to watch TV. (His mother worked.) Incredibly, it was some time before he was caught. Then he was put into special

classes and eventually sent to a special school where he spent four years in a program that concentrated on arts and crafts, science, phys ed, and was filled with kids like him who didn't "fit in."

"We weren't disciplined. Nobody ever cracked down on us. You could just sit there and not do anything. If you asked for help, they'd make you feel stupid. I'd get asked, 'what's the matter with you?' "

Ken would keep getting passed on in grades and eventually went to a trade secondary school where, despite the fact that he was often high on drugs, he managed to learn welding and other trade skills.

Dropped out of Grade 12

He finally dropped out of Grade 12 at the age of 18. He had his Grade 11 diploma. But he still couldn't read or write.

"I wish now that they'd made me repeat Grade 2. That's when I needed someone to get tough with me."

But if the education system failed him then, it has helped make up for it now. Of course it's not easy going back to school to learn to read and write when you're 25.

"You've really got to want to do it," says Ken.

And for him, it's not going to end here.

"I want to get into computer maintenance. I tinker with electronics a lot now – I think I could be good at it."

He may be a long way right now from realizing that dream, but Ken is full of determination. And there was a time when he couldn't even spell the word.¹

-
- a. The footnote accompanying the article refers to it as a *column*. Why would it be called a column?

Each week the same writer uses this part of the paper to express her views on a particular subject. It's her column.

- b. Quote a factual statement from the article.

Answers will vary. If you can verify the statement objectively, it's factual.

¹ The Edmonton Sun for the column "For Ken, the write solution," by Valerie Hauch, April 4, 1990. Reprinted with the permission of The Edmonton Sun.

- c. Now quote a statement of opinion from the article.

Answers will vary. If the statement expresses a view that can't be proven right or wrong, it's opinion.

- d. Why wouldn't this story be called a news story?

It doesn't just report the facts. It expresses views as well.

- e. Has the writer used an inverted-pyramid model in this article? Defend your answer.

No. The writer uses a more traditional style designed to draw the reader in gradually rather than present the important facts at the start. Bit by bit we learn about Ken. The article ends with a traditional summary conclusion rather than with the addition of one or two of the least significant aspects of the matter being treated.

Enrichment

1. If you can obtain it, watch the short videotape *In Other Words: Building on Your Work* (ACCESS: VC254911). This video will help you learn how to edit your final drafts and improve your writing. Thom Eberhardt, a scriptwriter, will focus on the key points of editing. Watch the video, then answer the following questions:

- a. Why does Mr. Eberhardt suggest that writers prepare second and third drafts of their work?

Mr. Eberhardt suggests that writers prepare several drafts before the final one so they can experiment with word choice and sentence structure. Also, in the second and third drafts the writer can correct run-on sentences and verify the spelling of difficult words.

- b. What are three key factors that Mr. Eberhardt encourages writers to consider as they edit their own work?

There are three key factors writers should consider while editing their own work:

- *All sentences should be clear and organized in a logical manner.*
- *All mechanical problems such as spelling and punctuation should be solved.*
- *The polished draft should read smoothly.*

2. Interview someone from the newspaper in your area. Investigate that person's feelings about the use of opinion and bias in newswriting.

News reporters often cover certain types of issues. You may decide to interview someone who is covering the city or town council in your area. Find out what the key issues in your area are. Ask the reporter how he or she avoids or includes personal bias and opinion when writing. Ask to see examples of bias or opinion in the reporter's writing.

3. On your companion audiotape listen to the interview with John Brown, ombudsman for *The Edmonton Journal*. There is a transcript of the interview in the Appendix for hearing-impaired students. In the interview, Mr. Brown discusses the place of fact and opinion in news writing. When you're finished listening to the interview, answer the questions that follow:

- a. According to Mr. Brown, what role should bias and personal opinion play in newspaper work?

*Mr. Brown believes that in the real news pages, reporters should not express personal opinion or bias. Editorials, by contrast, are meant to express opinion, as do columns. In between there are stories labelled **analysis** or **opinion**, which fall somewhere between opinion and straight news reporting. He points out that opinion plays a large part in selecting what material will be printed and how it will be presented.*

- b. Does Mr. Brown think that most newspaper readers are objective? Explain.

No. He says few readers are objective. If they read something that agrees with their views, they think it's fair and accurate reporting. If something disagrees with their beliefs, they tend to dismiss it as rubbish.

- c. What aspects of his job as ombudsman does Mr. Brown find most difficult?

*Mr. Brown finds that some staff members don't like being criticized from inside their organization. He also thinks that some callers are unreasonable and make unfounded accusations of bias in **Journal** articles.*

- d. Why does Mr. Brown think it is ironic that columnists find criticism from readers hard to take?

He thinks it's ironic because these same columnists often openly criticize others in their columns.

Section 2: Assignment

1. Imagine what it would be like to be a news reporter. Prepare a news story about an experience that you, a friend, or a family member has had. You can write this story in the space provided, or you can present it on tape. Consider the following factors when preparing your text:
 - The structure of your story should be an inverted triangle.
 - The facts should be clearly outlined.
 - You may want to interview someone for an opinion.
 - The final text should be edited and proofread.
 - Your complete text should be 150 to 200 words in length.

If you choose to record your assignment on audiotape, be sure to label the cassette clearly with your name, course, and assignment, and to submit it with this Assignment Booklet.

Evaluation Suggestions

The news story must report an experience or event and it must be structured according to the inverted-pyramid model presented in this section.

Mark for the following:

- Organization (inverted triangle)
- Content (an event or experience)
- Style (sentence structure, diction, rhythm)
- Mechanics (grammar, spelling, punctuation)

(If students tape their assignment, spelling and punctuation cannot be marked. In such a situation grade for voice and presentation – skills taught in Module 2.)

2. Review your Journal entries for Sections 1 and 2 of this module. Revise, edit, and proofread one entry that you wish to submit for evaluation. Rewrite your polished copy in the space provided.

Evaluation Suggestions

Students have learned about editing and proofreading a final draft, and they have been made aware of the necessity of polishing assignments that they submit for evaluation. The students' writing should be clear and be free of sentence fragments and errors in grammar, spelling, punctuation, and capitalization.

Grade the Journal response according to the Scale for Evaluation of Expressive Language presented at the end of this Learning Facilitator's Manual. If you prefer, you can use instead a similar evaluation scale on page 114 in the Senior High Language Arts Teacher Resource Manual.

Section 3: Visual Communication

Key Concepts:

- **visual communication**
- **photographic techniques**
- **active viewing**
- **photo essay**
- **documentary**

Section 3 should encourage students to look at viewing as an essential means of communication in their lives. Students will be encouraged to enjoy and use viewing for learning. They will be encouraged to develop their visual abilities so that they can feel confident and comfortable interpreting images presented to them. It is intended that in this way students will learn to better interpret and analyse visual messages.

Teaching Suggestions

Students generally enjoy pictures, so spending time viewing rather than reading and writing should generate some enthusiasm. Here are a few ideas that could help maintain interest and harness it constructively.

- Have students keep portfolios of pictures that they enjoy and that they're willing to share and discuss.
- Arrange for students in the classroom to exchange and comment on each other's pictures.
- Have students give oral analyses of the pictures they find particularly meaningful.
- Keep a television guide handy. Suggest some good viewing for a week. Students will enjoy the novelty of having to watch TV for homework.
- Create photo essays. Have students write text to go along with them.
- Look at pictures in magazines and discuss which ones are tasteful and which ones aren't.
- Take shots with black and white film of some familiar places in your community. Discuss the key message-conveying elements of each one. Also examine the importance of the foreground and background in the composition of each photograph.
- Have the students compare the cost of production of popular movies to the amount of funds allocated to the CBC for documentaries. (Records of CBC grant allocation are available from your local CBC station.) Discuss the ramifications of these funding practices.
- Have the class compare two documentaries about the same issue.

- Have the students survey your local television guide and note how many documentaries will be presented on television that week. Discuss which issues are being addressed by the media. Have the students predict which issues will still be of importance in the next decade.
- The Alberta Education publication *Viewing in Secondary Language Arts* has some excellent suggestions for viewing activities.

Section 3: Activity 1

1. a. What is the title of the article?

The title is "The Mission of the Camera."

- b. What information does the title give you?

The title suggests that the article deals with photography.

2. Having read only the title, what do you think the article will be about?

Answers will vary. The article may be about what a camera does.

3. a. What is the subtitle of the article?

The subtitle of the article is "To me, photography is a means to an end – the picture with purpose and meaning."

- b. What information does the subtitle give you?

The subtitle clarifies the idea that the article is about photography. It also suggests that the article will tell you something about the purpose of photographs.

4. a. What are the subheadings contained in the article?

The subheadings are "The purpose" and "The meaning."

- b. What information do the subheadings give you?

This indicates that the article will have two main ideas.

5. Are there any key words that attract your attention? List them.

Answers will vary. Some key words that may have stood out to you are "photograph," "communication," "purposeful," and "amateur." You may well have selected others.

6. Read the first and last line of each paragraph. What sort of information do they give you?

Reading the first and last line of each paragraph usually gives you the main idea and important concepts discussed in each paragraph. This helps you predict what the article is about.

7. Now go back and read “The Mission of the Camera.” Identify three things you learned from the essay that you didn’t know before skimming or reading it.

Here are some points you may have discovered by reading the article:

- *Any photograph is a means of communication.*
- *Sometimes a photographer’s interest is not shared by the observer.*
- *Any photograph has a message or meaning.*
- *A meaningful photograph begins with an idea.*
- *Original photographs tend to be more interesting than others.*
- *There are many opportunities for exploration with a camera.*

Do you have any other ideas? Share them with someone you know.

Section 3: Activity 2

Do you have a personal collection of pictures in your wallet, pasted on your locker, or stored in your room at home? While reflecting on these pictures, respond to the following questions:

Answers will vary throughout this activity.

1. a. What kinds of pictures do you keep?

Did you discover that you keep pictures of your family and friends? Do you have pictures of your favourite musical groups or athletes? Or do you collect pictures just because they portray images that you find interesting or attractive?

- b. Why do you keep them?

You may enjoy looking at your pictures when you feel relaxed or they may bring back memories or provide inspiration. Do you have other reasons for keeping them?

2. What do you think these pictures tell others about you?

These pictures may tell others what things you like or enjoy. Maybe they represent some of your dreams or else they could give some idea about where you live or where you’ve travelled to.

3. Why do you think people are often fascinated by photographs of themselves and of people they know?

Do you find it fascinating to look at pictures of yourself? Does looking at them make you feel good about yourself? Do you try to imagine how other people look at you? Do you feel these pictures hold a special message for you? Do you have any other ideas?

Section 3: Activity 3**1. The long shot:**

WESTFILE INC.

There is more detail in this picture. The subject is smaller. Did you know that in advertising a photographer will often choose a long shot to link the product to a particular lifestyle? Filmmakers use long shots frequently.

2. The medium shot:

This is a popular sports shot. You can see all of the main subject as well as recognize some of the background detail.



WESTFILE INC.

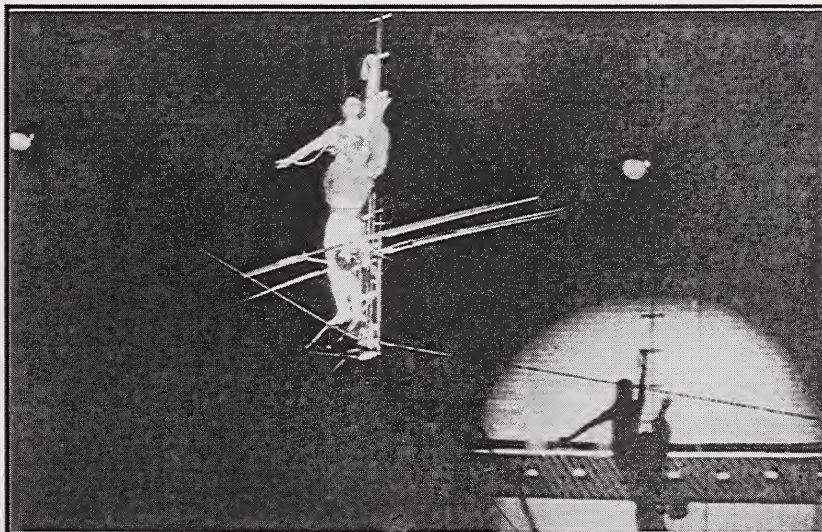
3. The close-up shot:



The shot gives you detail about the main subject. News photography and television prefer close-up and medium shots.

WESTFILE INC.

4. The dark shot:



WESTFILE INC.

This is usually used to create a sense of drama and suspense.

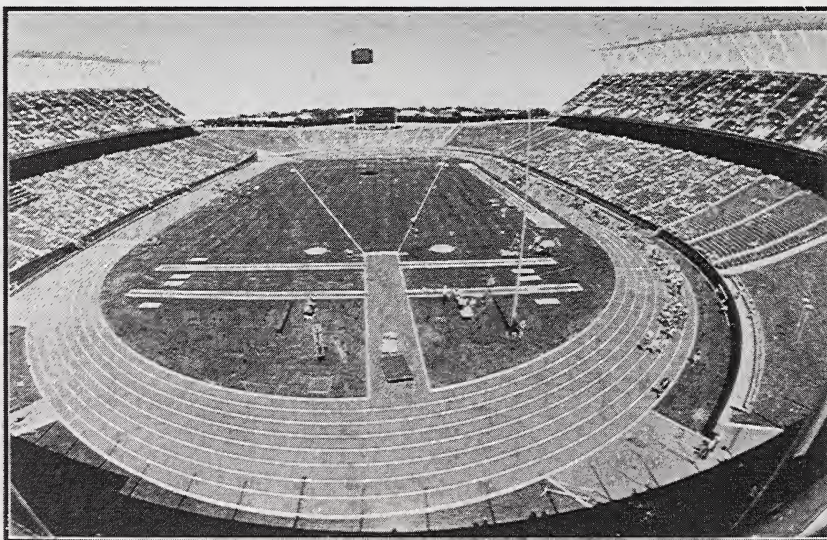
5. The light shot:

This shot is usually used to create a light, airy, lively feeling.



WESTFILE INC.

6. The high-angle shot:



WESTFILE INC.

Shots from this angle emphasize space and distance.

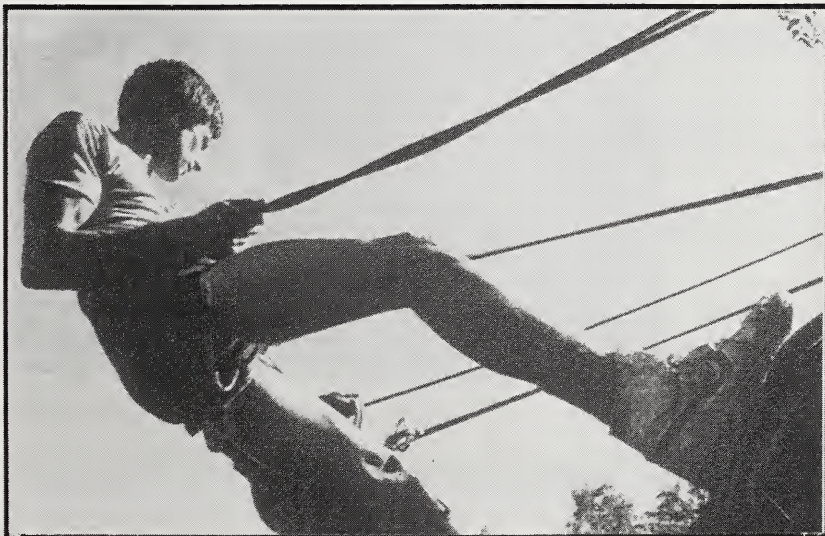
7. The low-angle shot:



This makes the subject seem large and imposing. Have you ever noticed this shot on commercials? It gives the advertised product the appearance of importance.

WESTFILE INC.

8. Diagonal composition:



WESTFILE INC.

Did your eyes sweep from corner to corner? This is a favourite shot of news photographers.

9. The eye-level shot:



Many amateur photographers enjoy this type of shot. Notice that the shape and proportion of the subject are as we normally see them.

WESTFILE INC.

10. Centred – or symmetrical – composition:



WESTFILE INC.

Notice that the subject is centred in the background. This creates a feeling of symmetry and repose.

Section 3: Activity 4

1. What information does the **foreground** of the picture give you?

The foreground contains the subjects – skiers on a snowy hill.

2. What information does the **background** of the picture give you?

Most people note details that they find familiar or pleasing. Did familiar details catch your eye? How about unusual shapes? The background of this photo is a valley with a cityscape beyond.

3. What previous knowledge or experience do you have that helps you interpret and understand the picture?

Probably everyone in Canada will recognize snow, city buildings, and the sport of skiing. Would it be the same in Sri Lanka? Experience plays a big part in interpreting photographs. People familiar with Edmonton will no doubt have picked out the pyramid-shaped Muttart Conservatory and identified the ski slope as Connors Hill. If you don't know Edmonton, though, you probably still recognize that this is a shot of a city recreational area.

4. What is the topic of this photo essay?

The topic seems to be dance as an international activity.

5. a. Suggest what the theme of the essay is.

Answers will vary. The theme might be that dance is a universal means of expression that is found in many different forms around the world.

- b. Give reasons for your choice of theme by referring to the photos themselves.

Answers will vary. The theme expressed in Question 5.a. can be defended simply by pointing out that each photo shows dance from a different nation or ethnic group.

6. Why would newspapers contain photographs like this?

In some cases the photo might help reinforce the story or drill home a particular message regarding violence, but most often such pictures are included only for the sensational value. They arouse people's interest and help sell newspapers.

7. Do you think this sort of picture should be published in newspapers? Explain your answer.

Answers will vary. Have you defended your ideas?

8. Select a photograph from anywhere in this section that you consider meaningful in some way. Then answer the following questions:

- a. Which photo did you select? Describe it briefly.
- b. Try to explain what it is that makes this photo meaningful to you.

a. and b. Answers will be personal. Did you find it difficult explaining why the photograph is meaningful?

9. From your own photo file select a photo that you consider tasteful and meaningful. Paste your picture in the space provided; then answer the questions that follow it.

- a. What is the general message the photographer is trying to convey?

Answers will vary.

- b. What details in the photograph do you feel enhance its message?

Answers will depend on the photograph chosen.

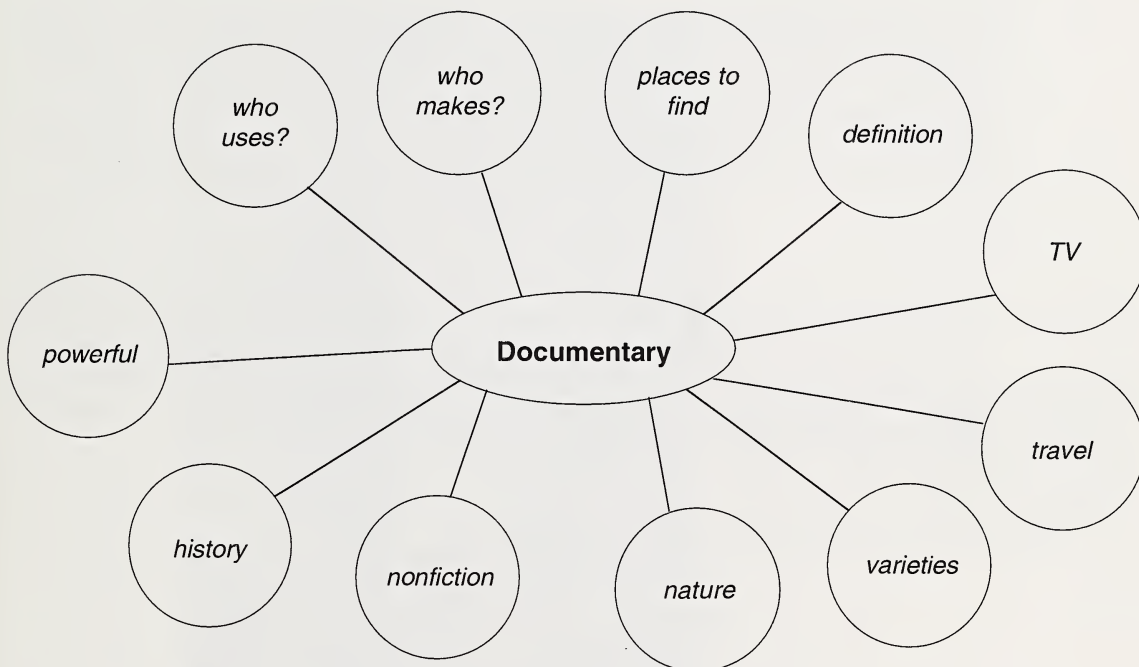
- c. What personal background, values, or attitudes of your own make this photograph meaningful to you?

Answers will be personal. This isn't an easy question. Were you surprised at what you learned about yourself as you answered it?

Section 3: Activity 5

1. What do you know about documentaries? With a friend or by yourself complete the following cluster using *documentary* as your seed word. As you jot down your ideas, feel free to add any bubbles you need.

Does your web include any of these ideas? Did you come up with others?



2. a. What type of documentary did you select?

Answers will vary. Did you select a type of documentary you've enjoyed in the past, or did you try something new?

- b. What is the title of the documentary?

Answers will vary.

3. Briefly describe the main focus of the documentary.

Answers will depend on the documentary chosen.

4. What sounds or images were most memorable? Give examples.

Was the music in the documentary appropriate? Music often enhances the drama of a documentary. Did you enjoy the use of vivid colour? Depending on the issue, sometimes black and white documentaries are more effective.

5. Describe the impact the documentary had on you.

Did you learn something you didn't know before? An informative documentary may leave you wanting to research the issue in detail. Did the documentary leave you in high spirits or somber and depressed? Depending on your mood or the events in your life, your feelings about the documentary might change after some careful thought. Sometimes documentaries really challenge your beliefs or tell you something you didn't know before which changes your outlook on life. However, if it was poorly researched, it may have bored you and left you unaffected.

6. What influence do you feel this documentary may have on its audience?

The impact a documentary has will depend on the number of people who see it. It also depends on the production quality and the subject it deals with. If the documentary you viewed was shown on television it will probably have reached a wide range of viewers. Television stations often conduct polls after broadcasting important documentaries in order to evaluate the show's influence. If a documentary becomes a topic of conversation in your community, on the bus, or at school, it's likely that it has had a big impact.

Section 3: Follow-up Activities

Extra Help

1. Study the following photographs. In the space provided after each one, describe the techniques the photographer has used and explain their impact on the viewer. Feel free to talk about techniques that haven't been discussed in this module.

a.

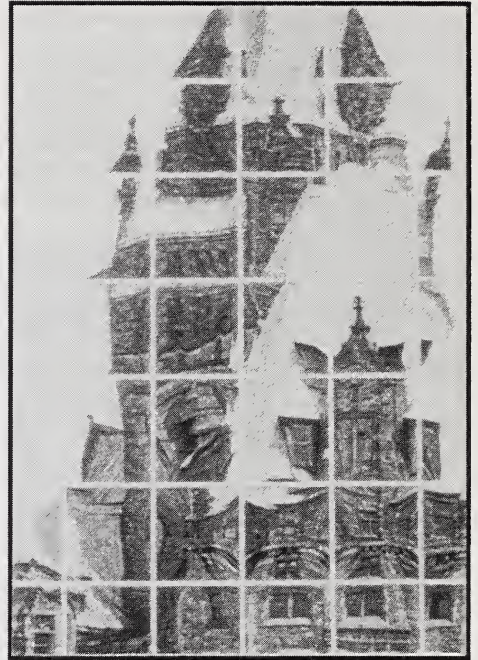


Note the low-angle shot. Also note the two strong vertical lines – the Peace Tower and the skateboarder. Do you think an interesting effect is created by situating a skateboard stunt right next to Canada's Parliament?

WESTFILE INC.

b.

Note the older, traditional building reflected in the windows of the modern highrise. An interesting contrast is created between the wavy lines and the straight grid-like lines of the windows.



WESTFILE INC.

c.



WESTFILE INC.

This is a classic low-angle shot making the oil pumps look huge and powerful. They look almost like prehistoric monsters, don't they? Note too, the way we see only their silhouettes as they're outlined against the sky.

d.



WESTFILE INC.

This is a classic diagonal composition combined with a low-angle shot. Our eyes are drawn right to the animal, which serves as the centre of attention. The small creature is given an air of importance.

2. Review your photo file and select three pictures that are clear examples of three different camera techniques. Discuss your impressions of the pictures on tape.

Answers will vary. Do you find you can now better appreciate how and why photographs affect us the way they do?

Enrichment

1. Try watching three different nature documentaries. As you watch, fill in the chart that follows with your own observations.

Nature Documentaries			
Show			
Subject			
Types of Scenes			
Script			
Music			
Narrator's Voice			

Answers will vary according to the shows watched.

2. Now draw a few conclusions from your chart about the ways in which, and the degree to which, this particular type of documentary can manipulate the responses of its audience.

Were you surprised at how a show which professes to be an objective documentary can manipulate viewers? Use the skills you've acquired while watching other television documentaries to see just how extensively manipulative techniques are sometimes used.

The ACCESS directory and the National Film Board directory have titles of Canadian-made documentaries you may be interested in viewing. Canada is especially well-known for its documentaries of the North, the majority of which are concerned with environmental issues. Many Canadian actors, such as Michael J. Fox, have made a point of supporting Canadian films. American filmmakers commonly shoot films in Vancouver or Toronto because production costs are much lower.

Section 3: Assignment

Study the photograph below and then answer the questions that follow it.



WESTFILE INC.

1. What idea(s) does the photographer communicate through this photograph?

Evaluation Suggestions

Accept any reasonable ideas. Students may write about the gruelling quality of bicycle racing, the degree of fitness required, and so on. Those who look more closely at camera techniques may point out that because of the low camera angle the racers appear larger than life. The silhouette-like quality is achieved by shooting into the sun. Have these techniques been used to glorify the athletes?

2. What camera techniques have been used to help communicate this message?

Evaluation Suggestions

Students should point out the low camera angle, which creates a sense of size and importance, and the dark-shot effect, which heightens the feeling of drama. Some may point out the sun highlighting (glorifying?) the main subject and the centering of that subject between other cyclists.

3. What background knowledge do you have that helps you understand this picture?

Evaluation Suggestions

A viewer brings to this picture a knowledge of cycling and bicycle racing. The experience of riding a bike and a sense of the pressure of serious competition helps us understand what these racers are probably feeling and thinking.

Section 4: Living in an Information World

Key Concepts:

- research process
- research project
- reference materials
- plagiarism

In this section students will investigate the information-gathering process. They will be guided through an exploration of reference material with which they should be familiar at the high-school level. Emphasis will be placed on the use of the writer's handbook and the *Readers' Guide to Periodical Literature*. Students will be introduced to features of the modern library; at this point they should become acquainted with a library in their school and community if one is available.

Students will be invited to analyse material and undertake the preliminary groundwork involved in researching a project.

The closing activity asks students to think about what media communication will be like in the future. Students will be asked to reflect on the future of the Information Age.

Teaching Suggestions

Students need practice in using the skills discussed in this section. Library work, group research projects, report writing, and presentations – anything like this will help reinforce students' skills in the area of research. Here are a few specific suggestions:

- Show the class the ACCESS videotape *Library Report* (VC265501). After viewing the film, chart the sequence of activities it goes through.
- Discuss how the computer can be used in the student's learning environment to make report writing easier.
- Use the *Guinness Book of World Records* as a springboard for investigating reference material. It's a fun way to get students looking up information and far-out facts. Have students discuss the experience of using this reference material. Was it easy? Was it enjoyable? Have the *Readers' Guide to Periodical Literature* on hand as reference material so that students may also examine it. Bring other indexes to class if possible.
- Do a comparison of different types of encyclopedias and dictionaries. Compare complexity, intended audience, print size, vocabulary, publication dates, and so on. Have students chart their findings.
- Have on hand a few copies of a writer's handbook, such as *The St. Martin's Handbook for Canadians* (Nelson Canada). Formulate group assignments to familiarize students with the use of their handbooks.

- Arrange a trip to the library. Have a librarian give a tour of the facility.
- Give individual or small-group instruction on using the library's card catalogue.
- Have students use the photo and magazine material collected in previous modules to build a vertical file and picture file.
- Have students prepare brief presentations on their favourite music group. They should focus on selecting appropriate material for the report.
- Make a checklist for students to use in order to select appropriate reference materials for different subjects.
- Have students select and read articles from a newspaper or magazine. Allow students to analyse what type of reference material may have been used to prepare each article.
- Discuss the lip-sync controversy in stage and music presentations. Who is really an artist and who is an imitator? Is there a clear-cut boundary between the two? How can this controversy be resolved?
- Discuss what technological equipment the students envision will become normal household appliances in the next two or three decades.
- In class watch a futuristic film such as *Fahrenheit 451*. Discuss the vision of the future as portrayed in the film. Discuss the possibilities of the vision becoming a reality.
- ACCESS Network has a series of half-hour videotapes titled *Mass Communication in Canada*. The series examines the role of the mass media and electronic technology in Canada. Two episodes that are especially apt are
 - *Media Information Canada* (VC291301)
 - *Canada in an Information Age* (VC291305)

Preview these videos and present them to the class. Be prepared to discuss the issues they raise.

Section 4: Activity 2

Your responses may vary from the ones listed below.

1. If you are researching the life of a famous African leader, what reference materials would be most appropriate?

You might choose to look in an encyclopedia for general information. History texts and biographies would give more detailed information.

2. If you want to find out what courses or programs a postsecondary institution offers, what reference materials could assist you?

Alberta's Department of Education often publishes pamphlets about postsecondary training. Most postsecondary facilities publish their own handbooks and calendars.

3. If you had to write a paper about the confederation of Canada, what reference materials would be most appropriate?

An appropriate atlas might contain maps showing the colonies that joined together in 1867. A Canadian encyclopedia would provide general information about confederation while a history text would no doubt give you a more detailed account. You could consult a government publication that outlines museums that focus on confederation. Information could also be obtained by reading biographies of people who were involved in it. Finally, the National Film Board catalogue lists films depicting the confederation of Canada.

4. If you wanted to find information about a famous hockey player, where would you look?

*A magazine, such as **Sports Illustrated**, might feature current information about your favourite hockey player. A sports guidebook might also carry information. Do you have a friend who is a sports buff? People can be good resources to draw upon.*

5. If you needed to verify the usage of specific words in your research project, which reference materials would you consult?

A writer's handbook is a good source of information about word usage. A dictionary of synonyms would give you alternate words and expressions.

6. Here is another sample entry from the *Readers' Guide*. See if you can fill in the table by referring to this entry.

Halley's comet

The end of the world? No, the chance of a lifetime.

J. Wallace. in *Travel Holiday* 165:6+ Ja '86

1

- a. subject heading: *Halley's Comet*
- b. article title: *"The end of the world? No, the chance of a lifetime."*
- c. magazine date: *January, 1986*
- d. article's author: *J. Wallace*
- e. illustrations: *Yes*

¹ The H.W. Wilson Company for the adapted diagram from *How to Use the Readers' Guide to Periodical Literature*, pages 3 and 4. Adapted with the permission of the H.W. Wilson Company.

f. magazine name: *Travel Holiday*

g. volume number: *Volume 6*

7. What is the title of your handbook?

Answers will vary.

8. Look over the table of contents at the beginning of the book. What information does it contain?

The table of contents will advise you of the topics contained in the book and where to find them. Some examples of topics may be

- *Mechanics*
- *Punctuation*
- *Word Choice*
- *Writing Essay Examinations*
- *Conducting Research*
- *Using Verbs*
- *Recognizing Sentence Fragments*

9. Many handbooks contain an index. What information is contained in the index?

Most indexes contain alphabetical listings of subjects. The index in your handbook may also include author and title listings. Page numbers are listed so you can easily find the information you're looking for.

10. Handbooks cover many different aspects of writing. Identify the section and page number where you'd find information about each of the following:

- a. **commas:**
- b. **capitalization:**
- c. **footnotes:**
- d. **clauses:**

Answers will depend on the handbook you are using.

Section 4: Activity 3

1. What modern technology does your library use?

Answers will vary depending on your library. You've probably thought of things like computers, microfiche machines, VCR's, audiocassette recorders, and videodisc machines.

2. a. How can a library help you throughout your schooling?

Libraries contain a wealth of information to help with research and projects in all subject areas. They can also give you direction in choosing a career and job training.

- b. How can you make use of libraries even after you've finished school?

Throughout your life you can use libraries both for recreational reading and for finding information that you may need for your job or for any other reason. For example, if a parent is having trouble disciplining a child, the library can provide information about child-rearing. It would be difficult to think of an area of life in which your library couldn't provide some direction. Getting that information doesn't necessarily mean actually having to go to the library to take out a book either. Today you can order print material over the phone at home and receive it by electronic mail.

Section 4: Activity 4

Now, once you've decided on a topic, see if you can answer the questions in the following research table. Tape your responses if you wish.

Answers will vary with the topic chosen. The material you've already studied in this section should have helped you to complete the chart. The following are possible answers that will help you evaluate your own ideas:

How to Research Your Paper	
Define Your Topic	<p>What sources would you use to help you define your chosen topic?</p> <p><i>An encyclopedia or dictionary can assist you in defining your topic.</i></p>
Hunt for Books	<p>In the library what source would you turn to in order to find books about your chosen topic?</p> <p><i>A good place to begin your search for books is the card catalogue. The card catalogue in your library may now be on computer.</i></p>
Hunt for Periodical Articles	<p>What type of reference materials would be of the most help to you in locating information about periodical articles?</p> <p><i>You can locate periodical articles by using the Readers' Guide to Periodical Literature, the Canadian Periodical Index, or the National Geographic Index.</i></p>
	<p>Reflect on the knowledge you've gained from Sections 1, 2, and 3, as well as this section.</p>
Find Supporting Information	<p>What type of supporting information could you use for your chosen topic?</p> <p><i>Some sources for finding supporting information are the pamphlet file, reference books, picture file, films, filmstrips, tapes, or videos.</i></p>

Section 4: Activity 5

Consider the questions in Helmut's checklist. If you were giving an oral presentation about your favourite band, what questions would you ask yourself in order to select the most appropriate materials?

Answers will vary. Here are a few possible questions that you might ask yourself:

- *Are there any visuals or tape recordings accompanying the reference material? Since it is an oral presentation for an audience, visuals will enhance the presentation and likely make it more clear.*
- *Is the material clear? If it is, it will be easier to organize your presentation quickly.*
- *Does the material reflect a bias that I agree with? You may not wish to select reference material that puts your chosen band in an unfavourable light.*
- *Do the supporting details make my presentation interesting? You may want to entertain your audience while giving them information.*
- *How current is the information I am using? Your audience may not want to hear news from over a year ago.*

Section 4: Activity 6

1. Summarize the information your handbook gives you about avoiding plagiarism.

Your handbook probably advises you to give credit to the author for all quotations, summaries, and paraphrases that are not your own. It will also show you how to footnote your work as well as how to put information into your own words.

2. Do you feel that electronic sampling and other such means of adapting an artist's work without consent is right? Explain your reasons.

Answers will be personal. Many artists are influenced by work they have seen, heard, or otherwise experienced. Some argue that once an artist's work is adapted, it then becomes a completely new creation. Others consider taking an artist's original work and redesigning the presentation to be theft and therefore unethical.

3. It is now possible to use image-manipulation devices to change a photographer's work. In your opinion, who should have the rights to an altered photo, the photographer or the changer? Give reasons for your answer.

Answers will vary. You may want to reflect on some of the observations you made in Section 3. Traditionally, photographers have had little influence over how their work was reproduced. Photographers have left the final presentations of their work up to developers. Even so, the manipulator, however talented and creative, is not the true creator of the image.

Section 4: Follow-up Activities

Extra Help

1. What is the subject of all the articles listed?

*The subject is **Drugs and Youth**.*

2. What is **one** other general topic that a researcher looking for articles in this area could look under?

The topic could be one of

- ***Athletes for a Strong America***
- ***Drug education***
- ***Save America's Future (Organization)***

3. Who wrote the article "Big muscles, big problems"?

This article was written by S. De Vore.

4. Does the article "The crack children" contain illustrations?

Yes, it does.

5. In what magazine did the article "A 'caretaker generation'?" appear?

*This article appeared in **Newsweek**.*

6. When did the article "The bumpy road to drug-free schools" appear?

*This article appeared in **December, 1990**.*

7. What volume and page would you turn to in *Life* to find the article "Children of the damned"?

*This article is in **Volume 13**, and begins on **page 30**.*

Enrichment

1. If a new student, unfamiliar with the modern communication technology that you use or have used, entered your learning environment for the first time, what technology would you introduce him or her to first? Explain your decision.

Many students will be fascinated by the technology that conveys music: tape recorders, CD players, and other remote control players. Students also often enjoy visual display terminals. A video camera would allow the new student to record interesting objects that he or she might not understand. The list is endless. What did you come up with? Share your ideas with a friend.

2. Reflect on a research activity that you have completed during the last year. It can be from any subject you've studied. Use the following evaluation form to make some observations about your research work.

STUDENT SELF-EVALUATION

	Very Easily	Easily	With Difficulty
Using My Planning Skills			
1. I understood the topic.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I made up research questions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I suggested possible information sources.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I chose my questions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I developed a research plan.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Using My Information Retrieval Skills			
1. I identified sources of information.			
– in the school	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
– in the community	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Using My Information Processing Skills			
1. I gathered and organized my information.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I discovered information I did not know before.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I answered the question(s).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I edited my work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Using My Information Sharing Skills			
1. I presented my research.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Using My Evaluation Skills			
1. I carried out my action plan.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I learned the following skills which can be used in other activities:	_____		

¹ Alberta Education for the adaptation of the chart from *Focus on Research*, 1990, page 83. Reprinted with the permission of Alberta Education.

Your evaluation responses will be personal. Following are some observations you might have made in your assignment. Included are some ideas you might wish to use in your next assignment.

Using Planning Skills

Many students find it necessary to verify that they understand the topic assigned by checking with the teacher or with someone else who is working on the same assignment.

*When you compose research questions make sure you've included **who, what, when, where, why,** and **how** questions.*

Using Information Retrieval Skills

There may be several members of your community who have knowledge that you can use. Don't be shy, ask them.

Using Information Processing Skills

You may wish to use file cards to organize your thoughts and ideas. Don't forget to use a marker to underline or highlight important information. Did you remember to edit your work? Most teachers agree that students who edit their work receive a better grade.

Using Information Sharing Skills

Presenting your work is important. A neat assignment has much more impact.

Using Evaluation Skills

What did you learn about yourself? Are you a good writer? Did you learn how to use your writer's handbook as you were completing this assignment? Remember that many skills you acquire in one subject can be transferred to another.

3. If you can obtain it, watch the videotape *Think About: Collecting Information -- What Should I do?* (ACCESS VC212718). This short video will assist you in understanding how to collect and select appropriate information for a particular assignment. After viewing the film, answer the following questions:
 - a. What are two suggested ways of collecting information?

The video suggests that you conduct a survey to collect information from people around you. It also recommends going to the library and using the reference material there to collect information.

- b. What are two suggested ideas for selecting the most important information?

One way to select the most important information is to scan your reference material and decide what is the most current and up-to-date. Another way of selecting information is to look for material that's clearly written and easy to understand.

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Section 4: Assignment

Prepare a short report on a topic that interests you. The choice of topic is yours, but be careful not to select something so broad that it can't be handled adequately in a few hundred words.

Your report must involve research. This research can be carried out in any of the following ways, or in any combination of these ways:

- using your local library
- interviewing people who have some expertise in or knowledge of the topic you've chosen
- watching or listening to relevant documentaries on television and/or radio

Follow these steps in carrying out your project:

- Complete the Research Plan on the opposite page.
- Prepare a rough draft of your report on your own paper or on the Rough Work pages provided in this Assignment Booklet.
- Edit and proofread your rough draft. (See Section 2 of your Student Module Booklet for guidance).
- Write your final copy on the pages provided.

Remember to structure your report with a proper introduction, body, and conclusion. It should be 400 to 500 words long.

Evaluation Suggestions

Students are to produce a report on a topic of their choice. Use the Research Plan provided in the Assignment Booklet to see that an appropriate topic has been chosen, a main idea established, the audience considered and adequate resources used. Students should demonstrate that they have learned some research skills. From their finished copies it should be evident that they have thoroughly edited and proofread the report.

Mark for content, organization, style, and mechanics.

ENGLISH 10

MODULE

5



Poetic Experience

LEARNING FACILITATOR'S MANUAL



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Module 5: Poetic Experience – Overview

Module 5 turns its attention to poetry and attempts to develop in students not only a knowledge of poetry's basic elements but – far more importantly – a real application of poetry as a genre.

Poetic Experience



Evaluation

The student's mark in this module will be determined by his or her work in the Assignment Booklet, which contains three section assignments. The mark distribution is as follows:

Section 1 Assignment	30%
Section 2 Assignment	35%
Section 3 Assignment	35%
TOTAL	100%

Section 1: Poetry for Pleasure

Key Concepts:

- poetry
- compression
- transcendence of fact
- poetic purpose
- symbol
- topic
- theme

In this section students will be urged to approach poetry as a pleasure rather than a duty. They will read and respond to a variety of poems both orally and in writing, and they will have the opportunity to write their own poems. As an assignment at the end of the section, they will put together a mini-anthology of poems on a theme of interest to them.

Teaching Suggestions

If you have never taught poetry before, a good starting point is the *Poetry in Focus Teacher's Guide*. In particular, you should read "Five Pitfalls to Avoid in the Teaching of Poetry" on page 6. The Introduction also offers strategies for teaching poetry.

Before you start this module, encourage students to write in their Journals. Remind them that they will be expected to submit a good copy of one of their Journal entries as an assignment. As well, they will be expected to hand in examples of their own poetry, so they may want to start working on their own poems right away. In fact, you may want to set aside some writing time at the beginning of each class, say ten to fifteen minutes of silent writing in their Journals.

To stimulate class discussion on some of the Journal topics, you may want to ask students to read aloud from their Journals.

Section 1: Activity 1

Teaching Suggestions

Encourage students to get all their biases against poetry out of their system before you get to Activity 2; you'll want to establish a constructive atmosphere as soon as possible.

At first, don't worry too much about correctness. It's more important to let the students become involved in the poems they're reading. Writing and discussing helps them establish personal connections to the work.

Student answers can be used to define what the group thinks a poem is and isn't.

1. Go ahead; it's your turn. Put yourself in Wei's position. Do you have any pet peeves about poetry? Write them down. If you want, ask other people for their thoughts about poetry and write down their comments.

It is an understatement to say that answers may vary here. You may have had some problems with the poetry you've read in the past. Don't worry; even people who like poetry don't like everything about poetry. However, most criticisms or reasons for disliking poetry fall under one main statement: "I don't understand it." Many people think poetry is a mysterious code that can be broken only by university professors. It needn't be this way. Poetry is above all a personal expression. After all, if you can't relate to a poem on a personal level, it's unlikely you'll appreciate it on an intellectual level.

2. a. From what you've learned about poetry in earlier grades, do you think this is, in fact, a poem? Explain why or why not.

There are no right or wrong answers, only good reasons. It's a poem if you think it is and can offer reasons to support your belief.

Some people might say this isn't actually a poem – that it's really two ordinary prose sentences arranged to look like poetry. They might criticize it for not being "poetic" enough. Where, for example, are the interesting descriptions, the adjectives and adverbs, the figures of speech that make up a typical poem?

Others would say it's definitely a poem. The pauses fall naturally at the end of each line. The poem captures a moment in time. Leonard Cohen describes what he sees and wonders about and leaves the reader with the same uncertainty.

- b. What do you think the poet is trying to say?

Is the poet suggesting that the world is full of people like him – poets? Or perhaps he's saying that the world is full of observers, sitting in their windows, waiting (for their whole lives?) for something to happen. As in most poems, he doesn't tell readers what to think. They're left to draw their own conclusions.

Section 1: Activity 2

Teaching Suggestions

You may want to do the five-sentences exercise along with the group. Write your own five sentences on the board. Get the group's input on the key words and phrases. Circle them. Have them create a poem out of your work.

Have some students present their news reports of the hired man's death to the class the way they think a newscaster would do it.

You'll probably have to try writing your own story (using each word only once) along with the group. Students will probably want to see if the teacher can do it. Set up a tape recorder so that the students can tape themselves presenting their stories to the class.

1. Suggest an epithet that will imaginatively describe each of the following concepts. Remember, it can be a noun or an adjective. Sample answers are provided for the first four words, but try to think of one of your own for each of them anyway.

- a. **winter:** *death's friend winter*
- b. **Wayne Gretzky:** *hockey-ambassador Wayne Gretzky*
- c. **silence:** *mind-numbing silence*
- d. **music:** *ear-bending music*

Answers will, of course, vary. Examples have already been provided for a, b, c, and d. Here are a few ideas for the remaining subjects.

- e. **summer:** *light-headed summer*
 - f. **rock and roll:** *ear-hardened rock and roll*
 - g. **sleep:** *Nature's medicine, sleep*
 - h. **shopping mall:** *money-magnet shopping mall*
 - i. **mountain:** *sky-slicing mountain*
 - j. **hamburger:** *diet-enemy hamburger*
2. The poem offers us a few bare details. Imagine that you are a reporter for a television station or a newspaper. Write a news item recounting the story of the hired man's accidental death. Offer an explanation for what happened. Keep in mind what you learned about newswriting in Module 4. You may want to use the inverted-pyramid model.

Think back to the inverted-pyramid style of news reporting that you studied in Module 4 or watch a television newscast to see how a fatality is reported. Here's an example:

Police are still investigating the death of an Aspen Valley farm worker who apparently succumbed to exposure during the recent cold spell. The man apparently went out to check a pasture fence during a blizzard and got lost due to the near-zero visibility conditions. Tragically, police found the man's body and that of his dog less than a hundred metres from the farmhouse. So far, police have ruled out foul play...

3. Why does the poet's bare description and use of simple language seem appropriate for the subject of this poem?

The matter-of-fact language gives readers the sense of how "routine" death can be. People die every day often under senseless circumstances, and Suknaski emphasizes this by using everyday language. Despite the fact that death is something that has to be dealt with in our daily lives, it still leaves people shocked and numb. For that reason, Suknaski uses words sparingly. Instead of trying to look for an explanation, he simply describes what happened. This makes readers realize how easily death can claim a life.

Section 1: Activity 3

Teaching Suggestions

Some students may create poems out of the fact/emotion Journal topic. If they want to present their poems orally to the class, have them present the facts of the incident first, then the poem that has resulted.

What is the strongest emotion conveyed to you by the poem? Select two or three details from the poem that make you feel this way.

A strong emotion in the poem is the feeling of loneliness and isolation. The speaker walks alone down dark streets surrounded by the "sound of silence." There is even loneliness amid crowds of people since no one seems to know how to communicate with each other. Did you think of any other emotions? Did you include details to defend your ideas?

Section 1: Activity 4

Teaching Suggestions

Again, students should be encouraged to share their poems with the class. It is interesting for students to see how other students summarize their childhood years.

In the poem "The Owl" make sure all the students are clear on what a symbol is. They will need to be able to pick a symbol out of a poem and explain its significance.

1. a. What do you think Miriam Waddington's purpose was in writing "Provincial"?

It seems that Miriam Waddington wants to show that the world of her rural childhood, full of "empty spaces" and "snowblurred geography," is more precious to her than the time she spent later on in places that are thought of as more exciting like Paris and London.

- b. What feeling or idea does she convey to you?

A variety of emotions are conveyed in this poem – the joy of childhood, the longing for the past, the determination to find "miracles" and contentment in life. Can you think of any others?

2. What do you know about owls? They're birds, yes, but what kind of bird? What symbolic meanings have become associated with the owl over the centuries?

Over the years owls have been laden with a variety of symbolic associations. Because they hunt at night, they are sometimes associated with witchcraft, evil, and also with death. Because of the calm, intelligent look of their eyes, they have come to symbolize wisdom as in "the wise old owl." When perched on a branch, they seem to observe and reflect the world around them. Their "hoo" sound strikes a plaintive, solemn note with listeners. It's as if they're commenting on the often painful state of the world. Can you think of any other associations?

3. Based on your answer to the preceding question, explain why you think the owl would suit the poet's purpose better than, say, a duck would.

Because the owl is a powerful bird that hunts at night, it represents perfectly the death and danger that the narrator has escaped. He seeks shelter at the inn as though he were an animal escaping an owl. Its cry, "sad" and "unable to rejoice," reminds him of those who are still out there. The duck, on the other hand, is not threatening at all. Its quacking and waddling make it a source of laughter rather than a source of fear. Its quack isn't solemn enough to adequately sum up all the suffering of humanity. For these reasons it seems more appropriate for a cartoon than for a dark, dangerous forest. What do you think?

Section 1: Activity 5

Teaching Suggestions

Students should be reminded of the definition of *theme*. Encourage them to express themes in statements. For example, if the general topic is war, the theme might be "War is usually disastrous for everyone involved." Remind them that a statement of theme must not refer to specific details in the poem; it is meant to be a general statement about life.

Students should begin preparing for their anthology assignment during this activity. Recommend that they do the Extra Help to help themselves organize their material for the assignment.

1. What is the subject, or topic, of this poem?

“Cats in the Cradle” is about a father who is too busy to spend much time with his son though the boy keeps wanting to do things together. As the father gets older, he finally does have time to spend with his child, but the son is already an adult and no longer has time to spend with his father. At the end of the poem the father realizes that his son has grown up to be exactly like him – in a negative sense.

2. The poem appears to be saying something about relationships. What do you think the idea, or theme, of this poem is?

One possible answer is that the poem suggests that families must change their priorities. All along the father says he has no time to spend with his son and so shows that he places little importance on his relationship with his child. Then, because the father has little attachment to the son, the son grows up with little attachment to the father. The poet seems to say that love must not be taken for granted, or that communication is a precious thing that must be nurtured.

3. In this poem the adults at the zoo are disappointed in the lion; they don’t seem to realize that it is as Canadian as they are. This suggests that the people themselves are just as disappointing as the lion, if not more so. From your understanding of the poem, what makes these people disappointing?

Answers will vary, but the poem suggests that the people – adults in particular – have destroyed everything magnificent about the lion. They’ve robbed him of his dignity; they would gladly paint his mane to match their shirts, or use his toenails for tie clips. Ironically, they are upset that the lion is no longer magnificent. They’ve made him like themselves – dull – and they don’t even realize it.

4. In “The Taxi” the poet compares her love to the outside world. What does she realize?

She realizes that the world becomes a threatening place when she is away from her love.

5. The poet supports her point by using many words and phrases that suggest that the world or universe is a hostile place. List these words and phrases here.

There are many words that suggest that for her the world is threatening. The stars “jut” against her, the wind has “ridges,” streets “wedge” her away, street lamps “prick” her eyes, and the night “wounds” her with its “sharp edges.”

6. In “Those Winter Sundays” the poet looks back at his childhood.

- a. What does he realize now that he didn’t realize then?

Now that the poet is an adult, he realizes that for his father, being a parent wasn’t much fun sometimes. There were chores to do that only he could do, and suffering that he went through with patience and acceptance.

- b. Why do you think he didn't realize this as a child?

As a child, the poet, like most children, was probably too absorbed in his own world to understand the concerns of others.

7. Again, in "Those Winter Sundays," there are words and phrases that suggest that the world is a hostile place. List them if you can.

There are many phrases that the poet uses to illustrate that the world of his home on a winter morning was hostile. Here are some of them: the cold is "blueblack" (which, if you think about it, is the colour of a bruise); the father's hands were "cracked"; the cold was "splintering"; the house itself was full of "chronic angers."

8. Why do you think the person in "Travel" wants to go somewhere? Think of yourself: Would you like to go anywhere? Why?

The poet seems to find life boring and predictable. She yearns for adventure.

9. In "The Long Hill" why didn't the poet realize when she reached the crest?

The poet says she didn't realize she was at the crest of the hill because the brambles kept catching her skirt. She was so busy stooping to pick them off that she hardly noticed the view. Also, she says, the air was dull and she wouldn't have been able to see much anyway.

10. Suppose you change your topic to the "journey of life." How might this affect your answers to Questions 8 and 9?

You could say both of these poems are about journeys on the road of life. In "Travel," the poet feels she is stuck beside the road, or train track, of life; she wants to get back on and start moving again. In "The Long Hill" the poet is surprised to find that she is on the downhill slope of life. She wasn't aware of having already reached the crest, or turning point, of her life. She shows how easy it is not to notice the major moments in the journey.

11. In two to four sentences connect the two poems under the theme "Life is a journey."

There are a number of possibilities. What follows is one of them. Have you thought of any others?

In "Travel," there is the feeling that one has to stay on the track of life in order to keep growing or learning. As soon as you get off the train, you are in danger of stagnating. "The Long Hill" seems to suggest that people are so busy that they never take the time to stop, evaluate their lives, and see where they are. The poet didn't realize she was at the mid-point of her life, or "the crest," because she was so busy with the details, or "the brambles," of life. Only now that she is on the downhill road toward death can she look back and assess her journey through life.

Section 1: Follow-up Activities

Extra Help

Teaching Suggestions

It's a good idea to have the entire class do Question 1. Have students read their responses aloud so that reluctant poets can get some ideas from the more skillful writers in the group.

Students sometimes have trouble appreciating just what poetry is. To put it simply, poets are writers who strive to maximize the impact of what they say while at the same time minimizing the number of words they use to say it. Conciseness is the essence of poetry; because of it, meaning is intensified..

1. Bearing this in mind, do **either** Question a **or** Question b.

Are you a person who has difficulty writing poetry? If you are, this exercise may help you to think “poetically.”

a. Writing a Five-Line Poem

The following five steps each represent one line of a poem you’re about to create. Follow these steps, writing your own poem in the space provided.

Step 1: Write down a noun (person, place, thing, or quality).

Step 2: Write two adjectives (words that describe the noun). Separate the two adjectives by a comma.

Step 3: Write three verbs that tell what the noun does. Separate the verbs by commas.

Step 4: Write a thought about the noun. A short phrase will do.

Step 5: Repeat the word you wrote on the first line, or write down a synonym or some other related word.

By now you should have a full-fledged poem. Are you happy with it?

b. Writing an Eight-Line Poem

Each of the following eight steps represents one line of a poem you'll create. Follow the steps and write your poem in the space provided.

Step 1: Describe the most beautiful animal you can think of – but don't name the animal. A short phrase or description will do.

Step 2: Describe what you feel like inside when you're very happy.

Step 3: Describe the colour that you like best.

Step 4: Describe the odour of something very pleasant.

Step 5: Describe a meadow, a hillside, a seashore, or some other agreeable scene. In one line, try to tell how this scene looks.

Step 6: Describe the sound of something you find very melodious and peaceful.

Step 7: Describe a taste or texture that you really like. You might wish to compare the taste or texture to something else.

Step 8: Describe a scene of love and caring or some other act of peacefulness.

Now you've created a poem! Read it over. Does it seem like a poem? Are you surprised?

a. and b. After you've written your poems, review each line, deleting words that you feel don't contribute to the overall meaning of the poems. Rearrange words or add some if necessary. Add another line to each as a conclusion if you wish. Write a title for each poem. Don't stop here; now try writing a poem without any guidance.

2. By now, you should be browsing through the selections in *Poetry in Focus* looking for poems for the mini-anthology you'll be creating for your Section 1 Assignment.

When you've found three poems you want to use, go through the following checklist for each poem.

- a. The title will often give you a clue to a poem's meaning. Why do you think the author chose this particular title?

Poem 1:

Poem 2:

Poem 3:

- b. What is the mood of the poem? Is it serious or humorous, dark or light, full of foreboding or matter-of-fact? What is the main emotion the poet is trying to convey?

Poem 1:

Poem 2:

Poem 3:

- c. What is the topic of this poem?

Poem 1:

Poem 2:

Poem 3:

- d. Does this poem use words that are used in either of the other poems? If so, make a list of these words.

Poem 1:

Poem 2:

Poem 3:

- e. Can you state the theme of the poem in one sentence?

Poem 1:

Poem 2:

Poem 3:

Compiling this checklist should help you decide which poems work well together under your topic. It may also give you some inspiration for writing a poem that you can include in your anthology.

Enrichment

Teaching Suggestions

The Dada movement may seem silly, but its practitioners took themselves seriously. Serious artists (for example, Salvador Dali) came out of Dada, along with the Theatre of the Absurd movement in drama. For a humorous look at the Dada movement (among other things), ambitious students might want to read Tom Stoppard's play, *Travesties*.

The collage activity could be assigned if you have a sufficiently creative group. Set aside a show-and-tell class period for students to explain the meaning of their collages to the group.

1. *Dadaism* is a movement that developed in the arts after World War I. Dadaists were horrified at the waste of lives in the war and believed that society needed to be changed completely. Since art was a reflection of society, it too needed to be changed. According to the Dadaists, the best way to change art was to throw out all the rules.

The act of creation itself was rejected as obsolete. “No more masterpieces!” they declared. Life had proven itself to be as senseless and random as the movement of atoms, so art should be random, too. In poetry, for example, this meant that poets shouldn’t think about what they were going to write; they should just write, guided by their intuition or subconscious impulses. The Dadaists had no use for form either. Rhymes, metre, stanzas were all too artificial, too conscious. “Just do it” could have been their motto. Even words were suspect. A typical Dadaist “poem” mixed multiple voices, words, moans, grunts, chants, sounds, and ordinary conversation. Of course, no poem ever sounded the same twice.

The Dadaists believed that there was no such thing as a “great” poem. It was just a random mixing of sounds or words. It could be remixed into something equally as great, and who could say otherwise, since Dadaists didn’t believe in the old rules for judging a poem anyway.

Now is your chance to be a Dadaist. Find a favourite short poem of yours. Write out the poem on a piece of paper and then cut out each word. Fold each word so you can’t see it and place it in a hat or box. Take the words out one at a time, and arrange them in the order that they appear. The first word you choose will be the starting word of your new poem and then each new word you select will follow. When you’re finished, look at your new poem carefully, first right side up, then sideways, then upside down. Can you see the possibilities? Ask a partner for help. Perhaps you can make your poem into a choral reading. Go on, see if you have what it takes to be a Dadaist. Remember, one important characteristic of the Dadaists was their sense of humour.

Chances are your cut-out poem will be a garbled mess, but can you arrange the lines in a way that makes sense or at least sounds good? Failing that, can you explain your creation in a way that would convince your listeners that you may actually be on to something new and exciting?

2. In junior high school students are often asked to make collages about various topics. You’ll make a collage now that goes beyond simply representing a general topic because you’ll actually have to make a statement of theme. For example, if your topic is beauty, it would be very easy to look through fashion and movie magazines and find pictures of beautiful people. But what if your theme is “Our society’s obsession with beauty turns people into objects”? How would you show that through pictures? You might, for example, combine a picture of a lifeless-looking fashion model with pictures of a Halloween mask, a doll, and a broken mirror. What if you choose a theme like “Don’t give in to limits”? What pictures would you use? A balloon soaring? a person climbing a mountain? someone struggling to read? a person sitting shyly in a corner?

On your own paper create a collage conveying a statement of theme of your choice. Underneath the collage explain its theme in words.

If you have access to a video camera, you might want to create a video collage. For example, suppose you wanted to convey the theme, “The world is moving too quickly.” You could combine pictures of people rushing to work, cars driving through an intersection, people working, joggers passing by, and so on. Try to convey your theme using images alone or, if you want, add some background music.

*This assignment requires you to make use of **juxtaposition** – putting unlike objects together in order to make a statement. Avoid a collage where all the pictures are blandly similar. Combine or juxtapose startlingly different pictures in order to make your thematic statement.*

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Section 1: Assignment

Teaching Suggestions

In a classroom setting, you may want to have the students work in pairs. If so, increase the number of poems required for the assignment. Set aside time for students to review each other's anthologies before presenting them to the class or submitting them to you.

1. Create a mini-anthology of four poems on a single topic (for example, war, the environment, or growing up). Three of the poems must be from your textbook and one of the poems must be your own. You will be expected to write an introduction (stating the topic) and a conclusion to your anthology. As well, you should write short linking paragraphs between the poems in which you present each new poem's theme and show how it connects to the theme of the previous poem (or poems) and to the overall topic.

You must write out each poem in the Assignment Booklet remembering to include the title and the author's name. Try to select a range of poems; for example, do not work only with haiku or limericks or ballads. If you have enough space, you may want to include graphics to add to the visual appeal of your presentation. Keep in mind that in Question 2 of this assignment, you'll be asked to read these poems onto tape.

If you have difficulty selecting a topic, the following list can be used for poems in *Poetry in Focus*. You don't need to restrict yourself to this list.

- Beauties of Nature
- Compassion
- Death
- Fame
- Growing up
- Humour
- Imagination
- Interactions with Nature
- Loneliness
- Love
- Friendship
- Outlaws
- Patriotism/War
- The Pioneer Experience
- Reflection
- Sea Disasters
- Social Differences
- The Supernatural
- Time, Change, and Memory
- Treachery

Your assignment will be marked according to the following guidelines:

- **Unity** (introduction containing the topic, linking paragraphs showing connections established between the poems, conclusion summing up the anthology)
 - **Originality** (of poems and discussion)
 - **Your Poem** (content, polish, connection to topic)
2. In addition to compiling the anthology, you must tape record yourself reading the four poems you've chosen aloud. Submit your tape with the assignment, making sure it's clearly labelled with your name, course, and assignment. Don't just read the poems; use your voice to convey their meanings so that the poems and their themes come alive for the listener.

Your assignment will be marked according to its vocal quality, interpretation, and originality.¹

Evaluation Suggestions

The assignment will be marked according to the following guidelines.

- | | |
|--|----------|
| • Unity (introduction containing the theme, connections established between the poems, conclusion summing up the anthology) | 10 marks |
| • Originality (of poems, presentation, discussion) | 5 marks |
| • Poem (content, polish, connection to theme) | 5 marks |
| • Oral Presentation (vocal quality, interpretation) | 10 marks |

¹ Alberta Education for the adaptation of a question from the English Language Arts Manual, 1991, pages 216 and 217. Reprinted by permission of Alberta Education.

Section 2: The Language of Poetry

Key Concepts:

- **imagery**
- **rhythm**
- **diction**
- **inference**
- **figurative language**
- **form and content**
- **free verse**
- **denotation /connotation**
- **euphony/cacophony**

In this section students will study, through their reading of a variety of poems, some of the concepts that help to convey the substance of poetry: imagery, rhythm, diction, inference, figurative language, and form and content. As well, they will have the chance to try their hand at free verse and other “modern” forms of poetry. At the end of the section, students will be expected to submit a collection of their poems as well as a good copy of one of their Journal responses.

Teaching Suggestions

In this section you may want to play selections of various types of music for the class and ask students to describe the rhythms and the images suggested by the music.

Section 2: Activity 1

Teaching Suggestions

The first fifty lines of “The Congo” by Vachel Lindsay lend themselves well to a choral reading. Divide the class into three groups, giving each group roughly seventeen lines to work with. After some time for preparation, assemble the three groups around a microphone and have them tape record “The Congo” without any breaks between groups. After playing back the tape, you might want to give a prize for the “most inspired” presentation.

1. Help Eva out. Can you think of any other differences between poetry and prose? In a small group or by yourself, discuss or think about the differences between poetry and prose. Write your findings in the space provided.

Here are some possible answers:

- Poetry uses fewer words to express an idea.
- A poem has a break, or space, at the end of a line.
- A poem is often divided into segments called *stanzas*.
- A poem can arrange itself any way it likes on the page.

Did you think of any others?

2. How do these poems show the characteristics of poetry as described in the paragraphs you read on page 91?

These poems all have a break at the end of each line; as you can see, each line begins with a capital letter. They are all written in a single stanza and have a rhyme scheme (aabb). They also have the same rhythmic pattern: three stressed, or emphasized, syllables in each of lines 1, 2, and 5; and two stressed syllables in each of lines 3 and 4.

3. In a small group or by yourself read the excerpts aloud and then discuss or think about the differences in the rhythms of the two poems.
 - a. In your own words how would you describe the rhythm of “The Highwayman”?

Think back to when you read “The Highwayman” aloud with a partner in Module 2. The poet creates a sense of suspense and urgency. The lines are long and flowing; they’re meant to be read quickly and almost breathlessly, perhaps in imitation of a galloping horse. The use of repetition like “The highwayman came riding – /Riding – riding – ” creates a lulling, rhythmic pattern that draws the reader into the story.

- b. How would you describe the rhythm of “Mountain Lion”?

“Mountain Lion” begins with long, flowing lines of description. The reader can read quickly, almost musically, without pausing. The poet then changes the rhythm suddenly as the danger appears. The lines are short, abrupt, and jerky. There are almost no adjectives or adverbs to make the lines flow. By using only nouns and verbs the poet gives the reader just the bare, jolting action.

4. Aside from sight, which sense is Sid Marty appealing to most in “The Argument for Ascending”? Give examples of the particular images he uses.

The poem appeals to your sense of touch. Sid Marty wants you to feel the difficulties of climbing a mountain. Some examples are the “pain” in his ankles and his “stiffkneed” evenings leading to “arthritic old age.” The wind is “tearing.” The poet speaks of “balance” and “finger ends”; as he climbs, he feels as if he’s carrying Christ’s cross uphill.

5. Aside from sight, which sense does Archibald Lampman appeal to most in “Solitude”? Give examples of the imagery he uses.

The poem appeals to your sense of hearing. In his solitude, the poet can hear the silence around him. Silence, or the absence of sound, is still a hearing sensation. “The air/Hangs quiet”; the woods are “still.” What sounds there are become magnified: “a hawk screams”; “a woodpecker/Startles”; “The creamy white-throat pipes five pure notes.” The silence is “pierced” by the sun.

Section 2: Activity 2

Teaching Suggestions

Figurative language isn’t just poetry; it’s part of everyday conversation. Point out expressions like “give me a hand,” “go jump in the lake,” “high as a kite,” and “grave silence.” To drive this point home, you might also, during the poetry unit, keep a running list of any figures of speech that you or the students use in class or hear spoken outside of class.

In a group or by yourself identify examples of figurative language in the poems you’ve just read. Find at least two examples of each type listed below. You can also turn to your handbook for additional information about figures of speech.

Following are just some of the possible examples:

1. **simile:**

“Invictus”: “Out of the night that covers me/Black as the Pit from pole to pole,”

“The Long Voyage”: Now the dark waters at the bow/fold back, like earth against the plow;”

2. **metaphor:**

“Invictus”: “I am the captain of my soul.”

“Toronto Crossing”: “a furred fruit on wool”

3. **personification:**

“The Sound of Silence”: “Hello darkness my old friend”; “a vision softly creeping”

Did you find any other examples? There are many examples of simile and personification.

Section 2: Activity 3

Teaching Suggestion

As an exercise, you might ask each student to bring in a picture to show to the class. The students will attempt to explain what's going on in the pictures by referring to the details in them.

1. Now turn to page 68 in *Poetry in Focus*. Look at the picture of the open door. Describe the mood of this picture. Are you being invited in? Support your inferences with at least two details from the picture.

Answers may vary widely here. Some may find the mood positive and welcoming based on the interesting architecture of the doorway, and if you enjoy architectural design, you may feel curious about what the inside of the building looks like. However, some may find the mood of this picture gloomy and forbidding. The door is open, but who opened it? The entrance is dark; what lurks within? There are stairs leading upwards just inside the door which may make it seem even more threatening to the wary visitor.

2. Now look at the hand at the bottom of page 69 of *Poetry in Focus*. What do you think is going on in this picture? Again, support your inference with at least two details from the picture.

Again there are many possibilities here. The hand appears to be coming out of darkness, reaching for the light. Is it trying to escape from something? Or is the hand trying to grab something to drag back into the darkness? Perhaps it's attached to a falling body and is desperately trying to hold onto the light so as not to be dragged into the darkness itself. What inferences about the picture did you make? What details led you to make these inferences?

3. **Details:** What in the astronomer's lecture leads the poet to become "tired and sick"?

In his lecture the astronomer reduced the heavens to mathematics – a series of "figures," mathematical "proofs," and "charts and diagrams." It was no longer mysterious and beautiful but rather boring and factual.

4. **Inference:** What is the lesson the poet learns from his encounter with astronomy?

The poet finds he understands and appreciates the stars much better by just going outside at night and looking at them. Scientific examination destroys the natural wonder and awe with which we usually look at the stars.

5. The wild swans are flying over the poet's house. Compare the poet's life with the life of the swans and, based on these details, make an inference: Why do you think the woman wants the wild swans to return?

The swans are wild; they fly in the air and go where they please. The poet finds there is nothing in her life "to match the flight of wild birds flying." She lives in an airless house with locks and she is ruled by emotions which plunge her back and forth between happiness and misery. The swans don't seem to be ruled by anything; the poet wishes they would come back and fly over again. It is as if she wants to be like them.

Section 2: Activity 4

Teaching Suggestion

Modern forms of poetry seem to inspire students; they enjoy the idea that they're somehow "breaking the rules" when they write free verse or concrete poetry. As an exercise you might want to try the following: Is there a general topic that has recurred in other English 10 units in your class? Why not take this topic and have the entire class write poems about it? Let students choose any form they like. When they're finished, pin up all the poems and let the students read them, aloud or to themselves. See how many different ways there are of tackling the same idea.

1. Is the following poem a one-, two-, or three-line poem? The only way to find out is to read it aloud. Can you make sense of it?

Death and Life

cur f w d dis and p
A sed iend rought eath ease ain.
bles fr b br and ag

The poem consists of two lines:

*A cursed fiend wrought death disease and pain.
A blessed friend brought breath and ease again.*

2. In a group or by yourself skim over the free-verse poems in Chapter 22 of *Poetry in Focus*. Discuss or think about the differences you see between the "form" of these free-verse poems and the form of so-called old-fashioned poems such as ballads or sonnets. Write your findings here.

There are many possible answers to this question. Here are three:

- *Free-verse poetry often ignores rules of punctuation and capitalization.*
- *If you read it aloud, some free-verse poetry sounds exactly like prose.*
- *Free verse generally avoids elaborate description and figures of speech. In this way it's more accessible to the average reader – like a short story.*

3. Why do you think the poet presents this poem in the shape of a mountain? Describe the effect that the gradual lengthening of the lines has on the mood and pace, or speed, of the poem.

There may be several possible answers for this question. Here is one:

As the lines lengthen, the pace of the poem becomes faster. The effect is that of a snowball gathering speed down a mountainside. In this case the sunlight is the snowball. As the sun rises above the nearby mountains, the light first touches the peak of the mountain and then moves down the face more and more quickly as the mountain broadens into the lake at its foot and then to the world beyond. At the beginning of the poem the mood is solemn, as if the world is dead or frozen. As the sun rises higher, announcing its "PRESENCE," the mood brightens and becomes excited and celebratory.

Section 2: Activity 5

Teaching Suggestion

Set aside time for your students to review each other's poems. Encourage students to read each other's work aloud. This can help student poets understand how their work sounds to others. In explaining the purpose of a poem to their peers, they're obliged to explain the choices they made in writing the poem. They may also be inspired to think of other possibilities that will aid them in revision.

Notice the following word choices made by the poet to describe Richard Cory:

- "sole to crown" instead of "head to toe"
- "clean favoured" instead of "well-mannered"
- "imperially slim" instead of "extremely skinny"
- "quietly arrayed" instead of "expensively dressed"

What idea in the poem does E.A. Robinson reinforce by choosing these words?

These phrases give Richard Corey a sense of dignity or nobility – as if he were a king or somebody of royal blood. Not only is he rich, but he is in fact like a king to the townspeople. By using sophisticated, descriptive language the poet makes his diction rich and dignified – just like Richard Corey himself.

Section 2: Follow-up Activities

Extra Help

Poets make use of a wide variety of techniques to create the effects they want. Rhythm, imagery, figurative language, implication, diction, euphony, cacophony: all these and more are tools of the poet's craft. As you read poetry, and as you write your own poems, you should be aware of – and use – these poetic devices.

Read the following commentary on the poem “High Flight” which you read earlier.

“High Flight” is a **sonnet** about a man flying his own plane. The poet, John Magee, wrote it to convey to people who had never flown before what flying is actually like. In the poem he expresses the utter joy of flying through a world that is so alive, where an “eager plane” chases a “shouting wind.” Here the poet becomes more than a pilot: he is the airplane, turning and leaping like a dancer through the air. You can almost feel the excitement as you follow him through the “burning blue” of the sky and the “wind-swept heights.” In this poem we see that flying is more than just moving through air; it is a divine, mystical experience that shows us the beauty in life. Try to convey this idea as you read the poem aloud. Go slowly and emphasize every other syllable with your voice.

1. Circle the word that refers to the form of the poem.

The poem is a sonnet.

2. Put quotation marks around an example of personification.

Two examples are “eager plane” and “shouting wind.”

3. Put parentheses around an example of a simile.

The poet in his plane is “turning and leaping like a dancer.”

4. Put square brackets around an example of metaphor.

An example is “he is the airplane.”

5. Write out the line that refers to the purpose of the poem.

“The poet, John Magee, wrote it to convey to people who had never flown before what flying is actually like.”

6. Put stars around a line that indicates the rhythm of the poem.

“Go slowly and emphasize every other syllable with your voice.”

7. Put single quotation marks around an example of touch imagery.

Examples are the “burning blue” of the sky and the “wind-swept heights.”

8. Put exclamation marks around the emotion that the poet is trying to convey.

The emotion is “the utter joy of flying.”

9. Put a rectangular block around the words that express the topic of the poem.

The words are these: “‘High Flight’ is a sonnet about a man flying his own plane.”

10. Underline the words that express the theme of the poem.

"In this poem we see that flying is more than just moving through air; it is a divine, mystical experience that shows us the beauty in life."

Enrichment

Teaching Suggestion

Read aloud good examples of epitaphs. As for the shorter lyric poems, you may want to collect the best ones and run them off for the rest. The others may need some ideas for their own collection.

Videotapes of various poets could be ordered to supplement the study of a selection of a particular poet's work. The order codes from ACCESS Network are listed here in the Enrichment. Margaret Atwood, Earle Birney, Patrick Lane, Irving Layton, and Al Purdy would all be good choices for viewing. If you do show videotapes such as these to your class, be aware of the Section 3 discussion of individual poets and, most particularly, of the Section 3 Assignment.

Do **one or more** of the following questions:

1. Shorter Forms of Poetry

Often the best poems are the shortest ones. A single idea or image conveyed through a series of sensory impressions can affect the reader deeply. Many students, feeling their poems must conform to a rhyme scheme, find themselves padding each line with extra words. In this exercise, you'll have the chance to take your ideas for brief poems and adapt and compress them into other, perhaps more suitable, forms.

Turn to Chapter 14 in *Poetry in Focus* (page 88) and read the paragraphs and poems under the headings "The Haiku," "The Tanka," "The Cinquain," and "The Diamante."

All of these poetic forms are well suited to the expression of a single idea or image.

Now try writing an example of each one of these poetic forms or just of those you find most appealing.

In using such short lyric forms, don't try to do too much. Don't tell your reader what to think. Think of a moment or an image and put it under a microscope. Let the reader's imagination build on your words.

2. Epigram and Epitaphs

Epigrams and epitaphs are poetic forms that are well suited to poets with a quick wit and an ability to say a lot in few words.

Turn to Chapter 15 in *Poetry in Focus* (page 92) and reread the paragraphs and poems under the headings “The Epigram” and “The Epitaph.”

- a. By yourself or in a small group discuss or think about the meaning of several of these poems. For each example, do you find that it takes twice as many words to explain the poem as it did to write it?
- b. Try writing an example of an epitaph. You can write your own, one for someone who trusts you, or you might want to write one for somebody who is well known.

a. and b. With an epitaph the intent is humorous. Try to capture the essence of the person's life in a humorous way. If you're writing about somebody else, remember this: when you sum up a person's life in four lines, it's hard not to trivialize that life, so at least be funny doing it. Perhaps you know a particularly funny person to write about. If you're writing about yourself, don't trivialize; instead, think of it as a chance to get in a little dig at the world you're leaving behind.

3. Poets on Poetry

The best advice about poetry comes from poets themselves. Videotapes such as the *Canadian Literature – Author* series, available from the ACCESS Network, will help you understand both why and how poets write. Here is a list of the videotapes you can choose:

<i>Canadian Literature – Authors</i>	Order Code	<i>Canadian Literature – Authors</i>	Order Code
<i>George Bowering</i>	VC243802	<i>Anne Hebert</i>	VC243812
<i>Earle Birney</i>	VC243805	<i>Al Purdy</i>	VC243816
<i>Patrick Lane</i>	VC243806	<i>Fred Cogswell</i>	VC243820
<i>Carol Shields</i>	VC243807	<i>Milton Acorn</i>	VC243822
<i>Irving Layton</i>	VC243809	<i>Tom Dawe</i>	VC243823
<i>bp Nichol</i>	VC243810	<i>Robert Kroetsch</i>	VC243825
<i>Gwendolyn MacEwen</i>	VC243811		

Earle Birney, Patrick Lane, Irving Layton, and Al Purdy all have poems in *Poetry in Focus*.

If you can get access to these videotapes, select one and watch it. Afterwards in a small group or by yourself discuss or think about the following questions:

- Why does the poet write poetry?
- What is the poet trying to accomplish through poetry that he or she can't accomplish through other genres like the short story for instance.

- How does the poet go about writing a poem? In other words, what is the poet's method?
- What is the most important thing you learned about poetry from this poet?

Write your ideas on these questions in the space provided.

Answers will vary here, depending on the poet. It might be a useful exercise to ask yourself the same questions. Why do you write poetry? Imagine that you're the poet in the video you selected. Compare your own answers with those of the actual poet. If your answers are similar, you might want to study the poet further in Section 3.

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Section 2: Assignment

Teaching Suggestions

Remind students during their study of Section 2 that they'll be expected to hand in a Journal entry and some of their own poetry at the end of the section.

You may want to have students write a personal response to a poem of their choice by another student in the class. What do they like about the poem they chose? What personal connections do they make with the subject matter? Don't have them write a critical assessment of the work as this may lead to bad feeling between students.

You may also want to create an anthology of poems from the class (try to include one from each student). Ask students for submissions of graphic art to complement the poems.

1. Put together a collection of at least three of your own poems. The form and content of each poem is entirely up to you. They may be on a similar subject, they may be thematically linked, or they may have nothing at all in common. Feel free to include good copies of poems that you've written already in your Journal or write completely new ones.

Along with each poem, include a statement of purpose. For example, you might describe what exactly you're attempting to do in the poem. Are you trying to convey a feeling? Are you experimenting with imagery or figures of speech? Draw the readers' attention to things you want them to notice about your poems. Try to anticipate questions your readers might have. Why do all your poems rhyme? Why don't any of your poems rhyme? Why are all your poems about racing? love? hamburgers?

Show that you understand imagery, symbolism, figures of speech, compression, and rhythm by using them in your poems.

There is no mandatory length for your poems. They should be as long or as short as they need to be for what you are trying to express.

Your collection will be marked according to the following guideline:

- **Originality of Poems**

Do you look at things in a fresh, interesting, and imaginative way?

- **Purpose**

Have you managed to express the purpose of each poem? Do your comments on the poem help us to appreciate it more?

- **Style**

Do you speak with an interesting poetic voice? Is that voice reflected in the quality of the writing?

Evaluation Suggestions

Mark students' poetry according to the criteria laid out in the question. Mark leniently; don't expect great poetry though some students may surprise you. Do look for originality, an attempt to use poetic devices, and a well-explained statement of purpose.

2. Find a Journal entry that you particularly like from either Section 1 or Section 2 of this module. After you have edited, revised, and proofread it, copy it in the space provided. Begin by stating the idea that led to your response. It must be clear to the teacher that your Journal entry has been written in response to one of the Journal ideas in this module.

The good copy of your Journal response will be marked according to the Scale for Evaluation of Expressive Language as explained in Module 1.

Evaluation Suggestions

Mark the Journal assignment according to the Scale for Evaluation of Expressive Language located at the end of the Learning Facilitator's Manual.

Section 3: Poet and Poem

Key Concepts:

- speaker
- style

In this section, students will examine the use of the speaker in poetry. They'll also examine the importance of style in conveying the meaning of a poem. In the last part of the section, they'll focus on the work of three poets. They'll look at each poet's interests, thematic concerns, and stylistic tendencies so that they can be aware of some of the aspects that make each poet's work unique.

Section 3: Activity 1

Teaching Suggestion

You may want to have the students choose their own speaker for their rewriting of "The Raven." For example, what if the speaker in "The Shooting of Dan McGrew" or the speaker of "Casey at the Bat" were to tell the story of "The Raven." Or you might let them choose a famous person with a distinctive way of speaking to relate the tale.

1. a. In "Porphyria's Lover" what sort of person is the speaker?

The speaker strangles his lover, Porphyria, and sits up with her dead body all night. This suggests that he is violent, possessive, and mentally disturbed.

- b. What do you think are his reasons for killing the woman he supposedly loves?

It appears he did not like seeing Porphyria leave to go back to her "vainer ties" (probably her husband). He wanted the moments when they were together to go on forever ("That moment she was mine, mine, fair/Perfectly pure and good:"). The only way to do this, he decided, was to kill her. At the end of the poem he seems calm, even happy, but no less deranged for what he has done.

2. Describe the speaker of this poem based on what he says and how he says it. (Take note, the speaker is the one who observes the "old geezer," not the "old geezer" himself.)

The speaker doesn't seem out of the ordinary. He's likely a businessman or a banker, since he is standing on Bay Street which is the heart of Toronto's financial district. He has a conversational way of talking and uses a lot of slang like "gag," "old geezer," "the whole/damn street," "for my money." He seems pleasant enough in that he enjoys the bizarre sight of the old man; he doesn't consider him a nuisance or a bum like many people would.

3. How does the speaker feel about the “old geezer”?

He finds the “old geezer” “refreshing.” He seems to admire the spirit of a person who appears destitute and yet carries himself with such confidence. In particular, he likes the top hat. The old man’s clothing is worn out, but he is proud to wear the top hat – a symbol of wealth and power. It’s as if the old man is the most important person on the street, and at that moment, the speaker is happy to agree. The old man is, after all, colourful, jaunty, and seemingly unafraid of being different, unlike the thousands of other people you’d ordinarily see on Bay Street, identically dressed and faceless.

4. Describe the speaker of “The Raven.”

The speaker describes himself as “weak and weary.” He has been burying himself in books in order to take his mind off the death of his beloved Lenore. The “dreary” night matches his mood. He’s depressed, and the appearance of the raven only seems to aggravate him. It seems as if the bird has been sent to taunt him and drive him deeper into despair – to the point of madness.

5. How might the meaning of the poem have changed if Richard Cory had been the speaker?

In reading “Richard Cory,” you learn almost nothing about the man. You are told that he is rich, wears fine clothes, and has kingly manners, but you never learn anything about what he is thinking. If Richard Cory were the speaker, you would see the world from his point of view. You would gain insight into his thoughts and might even learn the reasons behind his suicide. If this were the case, the ending would not be such a surprise.

Section 3: Activity 2

Teaching Suggestion

Imitation is the sincerest form of flattery. Having students imitate a poet’s style is the best way to measure their understanding of the characteristics of that style. One possibility is to have them all retell a simple nursery rhyme in the style of a particular poet.

1. Complete the following chart of the differences between these two poems. First of all, describe the personality of each speaker. Then describe the language of each poem and the ways in which each poet uses it. After that take a stanza from each poem and examine its rhythm. Write down your findings in point form.

	“The Raven”	“The Top Hat”
Speaker	<ul style="list-style-type: none"> • <i>depressed</i> • <i>dreary mood</i> • <i>long, slow lines</i> 	<ul style="list-style-type: none"> • <i>cheerful</i> • <i>upbeat</i> • <i>bright mood in poem</i> • <i>fast rhythm</i>
Language	<ul style="list-style-type: none"> • <i>formal</i> • <i>sometimes archaic (old-fashioned)</i> • <i>sense of wanting to slow down and delve into the encounter</i> • <i>creation of euphony – sense of smooth flow</i> 	<ul style="list-style-type: none"> • <i>no attempt made to create euphony</i> • <i>ordinary speech patterns copied by poet</i> • <i>conversational, simple language</i> • <i>casual tone</i>
Rhythm	<ul style="list-style-type: none"> • <i>almost hypnotic rhythm</i> • <i>long, slow-moving lines</i> • <i>accent on every other syllable</i> • <i>many rhymes on “-ore” – a long, echoing vowel sound</i> 	<ul style="list-style-type: none"> • <i>rhythm of ordinary speech</i> • <i>short, broken phrases</i> • <i>no attempt made to create euphony</i>

2. Describe what you consider to be the most interesting characteristics of Dylan Thomas’s style.

Dylan Thomas’s poem is an appeal to fight against death and live life to its fullest. His style is passionate and intense. He uses repetition to make his message of “Do not go gentle” and “Rage, rage,” seem like a chant – a spell cast against death. He writes in long phrases full of liquid consonants to create a euphonious sound. Because of this, his poems are most powerful when read aloud. He uses strong verbs and figures of speech to create powerful images of life: “Old age should burn and rave”; “frail deeds might have danced”; “Blind eyes could blaze like meteors.” Notice that these are very effective examples of personification and simile. Did you think of any other characteristics?

- Describe the speaker of the poem.

The speaker we assume is Sol's nephew. He has reduced his uncle's life to a story that might be told at any casual gathering. He has trivialized Sol's life to such a degree that you wonder if he has even made up the whole story.

What sort of person is the speaker? There are many possibilities. He seems to like the sound of his own voice. Many of his sentences run on in a disorganized fashion. He is, perhaps, careless and insensitive in that he is indifferent to any pain Sol might have felt.

On the other hand, you might believe differently – that the speaker is a positive person who prefers to remember Uncle Sol's indomitable spirit – a person who looks for the bright side of the pain and suffering of others. Even in death, he believes Uncle Sol is still fighting, starting up a worm farm underground.

- Why is the style suitable for the poem?

The very conversational, almost babbling style reflects the speaker's own disorganization. For example, the first stanza ends right in the middle of "Uncle Sol." The speaker has difficulty telling the story without becoming long-winded and bringing in irrelevant details. This is reflected in the arrangement of lines; some are long, others short, but there are few natural breaks between them. In fact, the entire poem appears to be one run-on sentence. Did you think of any other characteristics of the poet's style?

Section 3: Activity 3

Teaching Suggestion

You may want to bring in supplementary sources of information about the poets covered in this section. A dictionary of quotations, for example, may have famous sayings by the poets. Encyclopedias may give the highlights of the poets' lives and careers. You may also find collections of the poets' works, biographies, and scholarly articles and books analysing the poets' works. Encourage the student to look beyond *Poetry in Focus*.

- List three details that you find most striking about Keats' life.

Many details about Keats' life could strike you as interesting: the fact that he came from such humble beginnings, that he was originally interested in medicine, that he retained his positive outlook despite a terminal illness, or that he felt he was a failure as a poet. Any others?

2. In the poem, “Junkets,” on page 121 of *Poetry in Focus*, one of Canada’s best-known poets, Alden Nowlan, imagines what it would be like to meet John Keats. Read “Junkets.”

- a. What does Alden Nowlan want such an encounter to be like?

Alden Nowlan makes it clear that he would like to meet Keats as though they were old pals. They’d play pinball and drink gin and send out for Chinese food.

- b. What does he think would really happen instead?

He realizes it wouldn’t work; Keats’ poems are still fresh and alive, but Keats himself is long dead. And even if he weren’t, the speaker admits he would be too shy to intrude and would be so awestruck at the prospect of being in Keats’ presence that he wouldn’t be able to talk.

3. a. How does Keats describe autumn in the first stanza?

The first stanza speaks of the fullness of autumn – with loaded vines, ripe fruit, filled nuts, and flowers for the bees.

- b. Which of the images described here is your favourite?

Of course, any image in this stanza could be your favourite. Did you pick the one that stood out for you or moved you the most?

4. In Stanza 2 there are many examples of personification.

- a. In what human forms does autumn appear?

Autumn appears as a thresher sitting on a granary floor, a reaper drowsing beside a “half-reaped furrow,” a gleaner carrying a sheaf of grain on his or her head, and finally as a person making cider out of picked fruits.

- b. How are these forms appropriate to autumn?

All of these people are harvesting nature’s bounty, which is what happens in autumn since it is the climax or culmination of all the other seasons.

5. Stanza 3 shows the winding down of an autumn day.

- a. To which senses does the third stanza particularly appeal?

Answers may vary although the strongest possibility is that the images here appeal primarily to sight and hearing.

- b. In this stanza Keats heaps image upon image. What effect does this create?

The effect of piling image upon image is to build to a climax; all of the seasons have built up to this moment of harvest. It is the last perfect moment before the beauty of autumn turns to the cold of winter.

6. What in Atwood's early life influenced her later fascination with pioneering and the power of nature over human beings?

Margaret Atwood spent much of her early life in the bush country of Quebec and Ontario. There she observed nature and its power firsthand.

7. Sum up the main idea, or theme, of "The Planters."

While answers may vary to some degree, here is one of the strongest possibilities:

The theme of "The Planters" is that pioneering is a gruelling, exhausting, and perhaps hopeless task. Some people were able to continue by denying the reality of their toil and concentrating on dreams of future rewards. Others, unable to deceive themselves, lost all hope.

8. List a few words from the poem that help convey the sense of hopelessness that the poet creates.

Some of the words that contribute to the sense of hopelessness are "jagged," "stumpy," "dusty," "dirt," "illusion," "broken," and "dark side."

9. In "The Planters" find an example of each of the following figures of speech:

a. **Simile:** "solid to them as a shovel,"

b. **Metaphor:** "candles/flickering in the wind"

10. How does the description of the newly arrived immigrant in the first stanza of "Disembarking at Quebec" contrast with the description of her new land? Point out a few concrete details to support your answer.

In the first stanza the immigrant woman still has with her the trappings of her past "civilized" life – a book, a bag of knitting, a pink shawl. By contrast, the rugged, uncompromising land to which she has come is described in the stanzas that follow as a land of "desolation," "hills," "swamps," "barren sand," and "driftlogs." The woman seems ill-equipped indeed for her new life in this wild place.

11. Robert Frost lived in New England. How did this have a direct impact on his poetry?

Frost lived on a farm in New England where he enjoyed wandering through the rural countryside. Out of his love and his attention to the details of nature came the inspiration for many of his poems.

12. Why can this poem be described as both happy and sad?

It had been a sorrowful day for the speaker, a day he "rued" or regretted. The crow's act of shaking snow on him has lightened his mood so "some part" of the poet's day is saved and happy. The part of the day, though, that has already passed remains something to be "rued" – something unhappy.

13. According to the speaker, swinging on the birch branch teaches the boy important lessons about life. What are they?

The boy “learned all there was/To learn about not launching out too soon.” Perhaps the speaker is suggesting that swinging on birches teaches a person to enjoy the freedom of youth while it lasts and not to go “launching” out too soon into the responsibilities of adulthood. Also, the boy learns how to keep “his poise,” a valuable lesson since one must learn to balance between extremes in life.

14. In what ways does the speaker feel like the boy swinging on the birch branch?

Like the boy, the poet would like to escape, not permanently, but temporarily, from the responsibilities of life. Then he would like to “begin over.” He suggests that swinging on a birch is like swinging between heaven and earth. The swing gives a person both escape from, and return to, life.

Section 3: Follow-up Activities

Extra Help

Teaching Suggestion

You may want to find some passages by different writers and have the students consider the personality of the speakers and their styles.

1. Here are four passages from four different pieces of literature. Read them and then when you’ve finished look at the descriptions that follow of four different speakers. Match each speaker with the appropriate passage.

Passage A:

In the fields the stubble from last autumn’s harvest stood dry and bleached in the January sun, and the land was bare of snow and was parched and cracked. When the soldiers came we could see their dust, a dirty patch on the horizon, a day before they reached us, but they kept marching by, tired and lifeless, eyes glazed and fixed straight ahead, and then they were gone. Slowly the dust settled and soon there was nothing to show for their passing but parched fields, and the bodies of those who had collapsed and their comrades were too tired to pick up.

Passage B:

I’d give anything to be walking in the forests again looking at the tall trees with the moss clinging and sometimes it falls off in great patches and then there’s the light filtering through the topmost branches and you can really see the shafts outlined against those massive trunks just like in a stained-glass window from a medieval cathedral which by the way is what woods of this sort remind me of quiet, dusted cathedrals with only a few insects humming their chants in praise of the creator.

Passage C:

I know she's different now. I can't put my finger on it, but she's changed. I saw it first in her eyes; they refused to meet mine, and when they did, they glittered. Next it was her voice. There was something that I'd never heard before. An edge, perhaps, or a new pitch. At first I told myself it was my imagination, but now I know it's real, and it's not going to go away. It's getting worse.

Passage D:

Seven p.m. The Crazy Hour. Summer in the City. Nothing moved. Nothing stirred. An old man, drunk on solvent, staggered, three-directionally, out of the battered rooming house. He clung to a railing, sniffed the air, felt the sun, retreated.

- a. **Speaker 1:** This person observes the world dispassionately and, in fact, seems somewhat detached from it. He or she records observations like facts, without being affected by them.

This describes the speaker of Passage _____

Speaker 1 = Passage D

- b. **Speaker 2:** This person feels life intensely like a wave crashing over him or her. The speaker is given to emotional flights and has a great enthusiasm for life.

This describes the speaker of Passage _____

Speaker 2 = Passage B

- c. **Speaker 3:** This person is also a watcher and does not join in. Somewhat unemotionally, the speaker watches the world passing by much like the seasons. The speaker has a sense of a world where everything seems to be moving except him- or herself.

This describes the speaker of Passage _____

Speaker 3 = Passage A

- d. **Speaker 4:** This speaker feels a rising sense of panic and tries to keep emotions under control, fearing, however, that it may be impossible.

This describes the speaker of Passage _____

Speaker 4 = Passage C

2. Now while referring to the four passages in Question 1, read the following four descriptions of style. Match each description with the passage that you feel is appropriate.

- a. **Style 1:** The style here suggests the casualness of thought rather than of speech. Thoughts are expressed directly without regard for “rules.” Ideas and emotions flow freely from one association to the next.

This describes the style of Passage _____

Style 1 = Passage B

- b. **Style 2:** The writing is abrupt and jerky. The passage employs phrases rather than complete sentences. Its tone is matter-of-fact; the writer doesn’t embellish the facts but leaves them bare.

This describes the style of Passage _____

Style 2 = Passage D

- c. **Style 3:** The style in this passage is purposefully vague; much is hinted at but little is said. The statements and phrases used are short.

This describes the style of Passage _____

Style 3 = Passage C

- d. **Style 4:** In this passage, long sentences suggest the unbrokenness of time. Everything continues at the same measured pace. The connectedness of things is suggested by the repetition of words. The author enhances the flow of the sentences by placing adjectives after the nouns.

This describes the style of Passage _____

Style 4 = Passage A

Enrichment

Teaching Suggestions

It might be fun to have students share the modest accounts of their own genius with the rest of the group. This could be a good exercise in writing hyperbole. Emphasize that this is good writing practice in that it forces them to compile and arrange information in a way that’s interesting to the reader or listener. In other words, they should do more than simply hand in a list of answers.

With the sonnet exercise, you may have to try writing one too – if only to prove to reluctant students that sonnets are not impossible to write. (On the other hand, you may find you prove just the opposite!) Make sure you read successful efforts aloud to the class.

Do **one or both** of the following questions:

1. Imagine that you're a renowned poet – and that you've been asked to produce some autobiographical material. Research your life for clues to your own development as a poet. Ask yourself questions like these:
 - Who in your family most influenced your development as a great poet?
 - When did you first realize that you wanted to devote yourself to writing poetry?
 - What important ideas are you trying to convey in your work?
 - Does your work have any recurring subjects or themes?
 - What aspects of your style make you unique as a poet?

Then choose a poem you've written that you feel is representative of your greatness as a poet and explain why. Remember, this is no time for modesty.

*This activity was meant to be fun, but it also gave you some practice for the Section 3 assignment in which you will be writing about the lives and poems of two poets. If you want, try answering the same questions that you would ask about the poets you choose, yourself. If you find that some of your answers aren't that exciting, then simply embellish the facts a bit. After all, you are a great **creative** writer. Present your material in a way that shows that you are an interesting person and poet – an individual worth studying in detail.*

2. A sonnet is a poem of fourteen lines expressing a single, powerful idea. Typically, each line is ten syllables long, and every other syllable is emphasized as you read it. However, they have been written to follow many different rhyme schemes so there is actually no “correct” rhyme scheme for a sonnet.

Sonnets used to be a very popular form of poetry. Shakespeare wrote over a hundred sonnets, and many of them are fresh and insightful even today. Poets seldom write sonnets today, partly because free verse has made almost any rhyming poem seem stilted and old-fashioned, but also because sonnets are difficult to write. A pattern of fourteen ten-syllable lines is restrictive; it forces the writer to be concise. Still, writing a sonnet is a good challenge. Even free-verse poets attempt sonnets just to prove they can do it.

There are a number of sonnets in *Poetry in Focus*. Here are some of them:

- “Love Is Not All” by Edna St. Vincent Millay (page 104)
- “Shall I Compare Thee to a Summer’s Day?” by William Shakespeare (page 104)
- “Solitude” by Archibald Lampman (page 113)
- “A November Landscape” by E.J. Pratt (page 114)

Reading these poems may give you some ideas for your own sonnet. For example, you could adapt a first line or an idea from one of them. Here are some other suggestions:

- Give thought to something that is important to you. It may be an object, a person, an idea, a problem, or emotional experience.

- As you write, try to maintain the appropriate rhythm, or metre, of accenting every other syllable. Concentrate on the rhyme scheme as well. You can choose whatever rhyme scheme you want. Keep in mind that a poet does not always end a thought at the end of each line but may have it extend into the next line. This gives you more flexibility and sophistication and also keeps your sonnet from sounding like a nursery rhyme.
- If you're stuck for an idea, find a story about a character or an emotion and recreate its content in sonnet form. Or take a look at the sonnet, "A November Landscape" on page 114 in *Poetry in Focus*. The opening four lines, also called a quatrain, contain a vivid example of personification, pairing November with the verb *seized*. Choose another month, or season, and write an opening quatrain in which you personify that month and develop an action that suits its temperament. Can you develop other aspects of the month in the last ten lines?

Go ahead now and see if you can write your own sonnet. If you need to use rough paper, go ahead. Connect yourself with one of the long-standing traditions of English literature.

Once you've written a draft of your sonnet and you feel you have all the ideas and the rhymes sorted out, check the rhythm of the poem. Are you emphasizing five syllables in each line? Do the lines flow? Can they be read aloud easily? A good sonnet always sounds best when read aloud. Read it to a friend and get a second opinion.

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Section 3: Assignment

In Section 3 you looked at the lives and poetry of three individual poets: John Keats, Margaret Atwood, and Robert Frost.

Poetry in Focus looks at four other individual poets the same way. These are

- Walter Scott (page 40)
 - Robert Service (page 61)
 - Raymond Souster (page 97)
 - Earle Birney (page 145)
1. Pick **two** of these four poets. After reading the biographical information and poems provided for both, write a paragraph or two in which you provide a brief outline of their lives and discuss, if possible, how their poetry reflects their experiences, attitudes, and values.

Evaluation Suggestions

Poetry in Focus provides only a minimal overview of the poets' lives, so don't expect much here. Just see that students have read the material and presented salient points in their own words. Check closely for plagiarism.

2. Next pick one poem written by each of these two poets. **Do not select poems that you've already studied in this module.** Then compare the two works by completing the chart provided. The chart is similar to the one you completed in Question 1, Activity 2 of Section 3, although more detail is required for this one.

Be sure to review your work in Section 3 to ensure that you understand how to complete the chart. Pay close attention to the Style Checklist provided in Activity 2. Be sure to give specific examples from the poems to illustrate your answers.

Evaluation Suggestions

Make sure students don't pick poems already dealt with in this module – for example, Souster's "The Top Hat." Students choosing Robert Service as one of their poets may discuss "The Shooting of Dan McGrew." This was covered in Module 2, but principally in terms of its rhythm and oral presentation so don't penalize students for using this poem.

Completed charts should reveal a good understanding both of the poems being developed and the material covered in Section 3. Be sure students understand the difference between topic and theme, poet and speaker. The most extensive part of their responses should be in the part of the chart dealing with language, tone, and diction. Look for concrete examples.

ENGLISH 10

MODULE

6



The Novel

LEARNING FACILITATOR'S MANUAL



**Distance
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2



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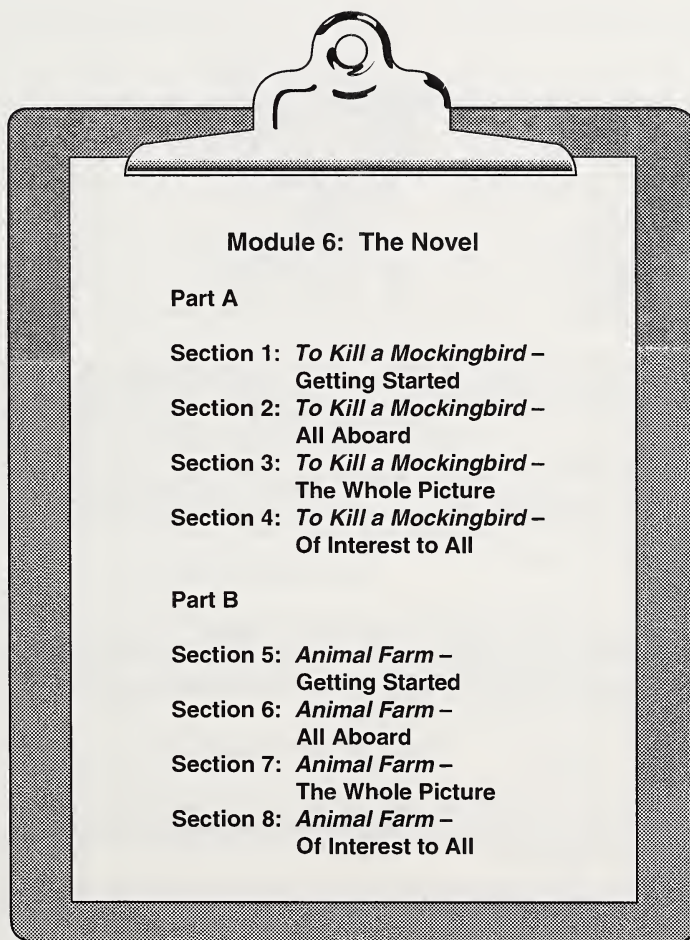
M5S 1A5

Module 6: The Novel – Overview

This module focuses on the novel. Students have a choice of studying one of two novels:

- *To Kill a Mockingbird* by Harper Lee
- *Animal Farm* by George Orwell

Students who select *To Kill a Mockingbird* will do Sections 1 to 4 inclusive. Those who opt for *Animal Farm* will do sections 5 to 8 inclusive.



Evaluation

The student's mark in this module will be determined by his or her work in the Assignment Booklet, which contains two section assignments and one final module assignment. The mark distribution is as follows:

<i>To Kill a Mockingbird</i>		<i>Animal Farm</i>	
Section 3 Assignment	20%	Section 7 Assignment	20%
Section 4 Assignment	20%	Section 8 Assignment	20%
Final Module Assignment	60%	Final Module Assignment	60%
TOTAL	100%	TOTAL	100%

Section 1: *To Kill a Mockingbird* – Getting Started

Key Concepts:

- predicting
- setting
- isolation
- characters

Section 1 discusses the first three chapters of *To Kill a Mockingbird*. It should help the students begin to comprehend the characters and setting. By following some of the suggested ways to get into a novel, students are able to get over any initial reading problems. A checklist is provided to help identify areas of focus for the novel. Many activities are provided to help students reflect on their own personal experiences in order to see that novels do reflect real life. Opportunity is provided for students to interact with the characters in the novel as well as with other people in the student's immediate environment.

The discussion on setting should help students see the importance of environment in shaping one's life. The same environment can assist one individual to achieve his or her best potential and yet cause someone else to be isolated. The students think about individualism but also about people who are considered loners, outcasts, and outsiders.

Section 1: Activity 1

Teaching Suggestions

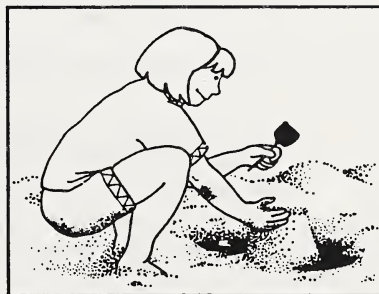
Create a reading centre in your classroom. Collect magazines and newspapers for reference material for topics to be discussed. What news stories or articles might be relevant to the novel? The reading centre could include other novels for comparisons or for free reading. Students could use the centre for reading passages from the novel aloud to each other. Read together.

Find, or have the students find, pictures, postcards, and films about the southern United States to set the mood and context of the novel.

Have the students research the author's background. Discuss it.

Before starting to read the novel, put the title on the board. Have students discuss what the title might mean and what the book may be about.

1. Try making some predictions yourself. Following is a strip of cartoon panels. In the blank panel provided, draw what you think will happen next. Add a caption if you wish.



Answers will vary. You could just draw one more panel showing the little girl getting dirtier still, but this wouldn't bring things to a satisfying close. Did you show the child going home and confronting her parents? Did you think of a funny caption?

2. In Module 5 you studied a poem by Harry and Sandy Chapin called "Cats in the Cradle." What predictions might be made about the future of the son and his family?

Answers will vary. You might have predicted this:

The son follows in his father's footsteps. He is too busy with his career to spend quality time with his own children and so ends up neglecting his family. When his own children are grown, the son might also realize too late that there is no bond between him and his children.

Or, on the contrary, you may have made this prediction:

The son comes to a realization and stops the cycle from repeating itself. Instead of neglecting his family, he devotes time to them and develops a strong, loving bond with his children.

3. a. When you watch a movie or TV show, do you like to predict what will happen next?

Answers will vary but you probably said yes. Most people automatically make predictions, even if they're not aware of it.

- b. On what do you base your predictions?

Here are some of the things that may help you predict what's going to happen:

- *how the characters behave*
- *what they say and how they say it*
- *what problems the characters face*
- *where the characters are*
- *what's happening around them*

Section 1: Activity 2

Teaching Suggestions

Discuss diaries and the importance of Journals. Discuss and share Journal entries in the activities.

Students might conduct interviews with persons they do not know well or not at all and then write and share their first impressions.

The students might observe and talk with small children and write about or report their findings on how children let their imaginations run wild. Do adults do the same?

Bring in some scary stories to read. Discuss dreams and nightmares.

Encourage students to start and keep vocabulary lists of new words as they proceed through the novel. Consider a spelling bee at some point with the new vocabulary words.

Have students create a game for children in keeping with the games that Jem, Dill, and Scout play in *To Kill a Mockingbird*.

Students could interview adults in their community about their childhoods – games they played, activities they enjoyed, frightening experiences they had, or their childhood dreams and nightmares. They might have them do a presentation on these to the class or write a comparison to their own experiences.

Have students pretend they are gossip columnists. Let them create rumours about each other (within certain guidelines) or about famous people. Compile this information in a gossip column. They can discuss how the rumours about themselves made them feel.

Have students share their recollections of their elementary school years.

A field trip could be arranged to an elementary classroom or school yard to observe behaviour of small children.

Stories could be written from the viewpoint of a small child.

Discuss and create a code of ethics for the communities students live in. See what problems students address about their communities. What attitudes do they think are a direct result of the particular environment? Why do they exist?

Students can write scenes from the novel and act them out.

Students might wish to compose lists titled “What Bothers Me Most About My Community” and “What I Like Most About My Community.”

Section 1: Activity 3

Teaching Suggestions

Students might like to do some research on former residents of their communities and schools who went on to become famous or infamous. Stories and pictures could be collected for a display.

Students might take on the role of a real estate agent trying to sell the Radley place. What would the sales pitch be like?

Have a guest – a newspaper reporter, writer, columnist, psychologist, social worker – come in to talk about how children and adults respond to rumour, gossip, and general lack of knowledge about the world.

1. Each of the following examples deals with a different time and place. Naturally, the time and place have a huge bearing on what happens in a story. For each scenario, what are some likely events that could occur?

Answers will vary. Here are a few ideas designed to show the wide variety of answers that are possible.

a.

Time:

- summer, 1965
- evening

Place:

- in the back alleys of Harlem in New York City

- *There's a fight between two gangs.*
- *Young children are found homeless.*
- *A teenager wants to get off the street but doesn't know how.*
- *A murder takes place in the alley.*

b.

Time:

- spring, 2041
- two-month period

Place:

- inside a space ship in another galaxy

- *There's an attack from a foreign space ship.*
- *Some equipment malfunctions.*
- *One of the passengers becomes ill. There is no doctor on board.*
- *A romance between two crew members ends, but they still have to work together.*

c.

Time:

- fall, 1990
- afternoon

Place:

- on a farm near High River

- *A poor crop means there's not enough money to send a daughter to college.*
- *An accident has occurred.*
- *A boy dreams of a future away from the farm.*
- *A young couple struggles to make a go of the farm they have just purchased.*

2. The people of Maycomb seem to live to some degree in isolation from people in other communities. How do you know this?

You are aware of Maycomb's isolation from how Scout describes the town. She says that "there is nowhere to go, nothing to buy and no money to buy it with and nothing to see beyond the community." The people of Maycomb certainly seem unaware of life outside their town.

Jem and Scout's intense curiosity about Dill when he comes also emphasizes the town's isolation. Dill is three years younger than Jem, but he is still able to influence Jem. Both Jem and Scout are impressed by him because he has seen things that they have not.

3. What does the following statement of Scout's suggest to you?

Maycomb County had recently been told that it had nothing to fear but fear itself.

The line suggests that the people in Maycomb County are fearful about something. Are you wondering what the fears are? You might sense that these fears will play a part in what happens in the town although it does appear peaceful at first.

Section 1: Activity 4

Teaching Suggestions

Ask students to create a list of types of people who are considered to be outsiders in their school, or/and community and country. Be very careful not to pinpoint specific individuals in the school! They might also research backgrounds of famous people who were considered to be outcasts in their schools and communities and still are, or who became outsiders in adulthood. Can any common elements be discerned? Students should explore whether they have ever been treated as outsiders themselves or whether they've ever been in a position where they stood up for someone who's considered an outsider. What were the circumstances? Why did they stick up for this person?

Students might play the roles of community program directors and come up with contrasts in characters of people in their community. Think about some of these reasons why these contrasts might exist. Then they could prepare a proposal for community activities to encourage all persons to participate. How would they propose to have people of different backgrounds and personalities interact in harmony?

Students could create a promotional campaign for their community. How would they bring all cultures and backgrounds to create a positive environment which would attract visitors?

Plan an outing where the community may be seen from another angle, perhaps a hill overlooking the area, or from a high-rise. Have students write what they see from this new angle. Perhaps they could sketch or paint what they see.

1. Pick one character from the novel whom you find particularly interesting. Explain in a few sentences what it is about the character that interests you. Use examples from the book to illustrate your ideas.

Answers will vary. Have you explained clearly what makes the character interesting? Did you give examples from the book to back up your assertions?

2. a. Which of the characters who appear in the first three chapters of *To Kill a Mockingbird* seem to be outsiders?

You might have recognized that some of the following characters appear or are treated as loners or outsiders.

- Dill
- Boo Radley
- Walter Cunningham
- Burris Ewell

- b. What makes you think this?

Here are some reasons why the previous four characters might be seen as outcasts. The reasons you found may vary.

- *Dill appears to be an outcast. His parents send him away for the summers in order to get rid of him.*
- *Boo Radley seems to be an outsider. Because of his mysterious existence, the townspeople have created stories about him; these stories create fear in others who don't know him at all.*
- *Walter Cunningham is treated as an outsider mainly because he's poor. He also lives on a farm away from the other town children.*
- *Burris Ewell is an outsider because he's older than the other children in his class. He's unclean and his family has been considered the "disgrace of Maycomb for three generations."*

Section 1: Follow-up Activities

Extra Help

Teaching Suggestions

Students might be encouraged to think of being someone from their school or community for the day. They should try to see things from that person's point of view.

Students might create a photo album about their community entitled "Who's Who" or "Interesting Places."

Perhaps a book could be compiled about the history of the communities. Speakers could be brought in; interviews could be conducted; stories could be written; newspaper stories of the past could be obtained.

Have students create their own crossword puzzles and multiple-choice quizzes on the first three chapters of the novels.

1. Do you think you have a good understanding of the people and places as they're presented in the first three chapters of *To Kill a Mockingbird*? If so, try the crossword puzzle that follows:

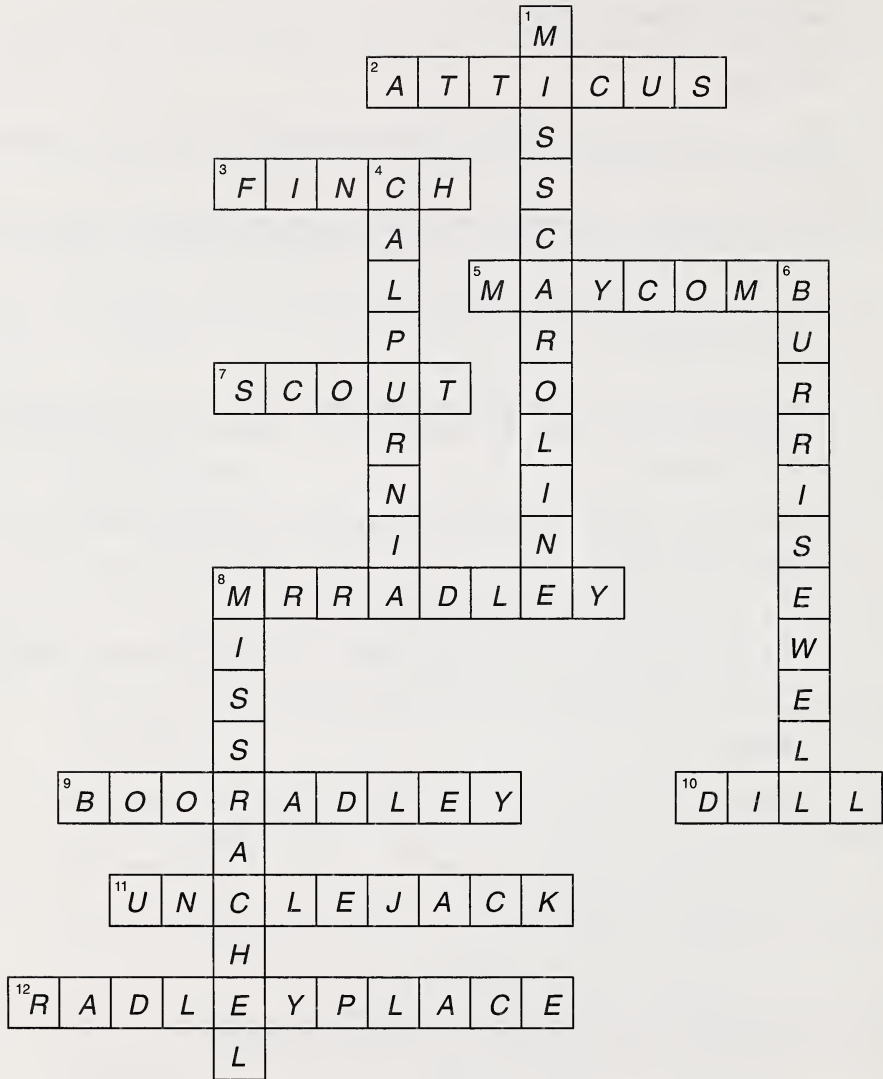
Clues

Across

2. lawyer who loves his children
3. main character's last name
5. novel's location
7. tomboy narrator of the novel
8. man who locks up Boo (two words)
9. man who remains hidden for many years (two words)
10. boy who spends his summers with Jem and Scout
11. brother to Atticus (two words)
12. house that preoccupies the children (two words)

Down

1. Scout's grade-one teacher (two words)
4. nanny to the Finch children
6. dirtiest boy Scout's ever seen (two words)
8. Dill's aunt (two words)



2. The vocabulary list that follows consists of various words that appear in the first three chapters of the novel. Test your comprehension by matching the definitions in Column B with the vocabulary in Column A. Place the roman numerals from Column B in the appropriate space in Column A. Refer to a dictionary if necessary.

Column A		Column B
<u>xiii</u>	a. amble	i. a grape
<u>x</u>	b. nebulus	ii. a grass found in warm countries
<u>ix</u>	c. transition	iii. injustices; sins
<u>xi</u>	d. collard	iv. holding back
<u>ii</u>	e. Johnson grass	v. slang for <i>lice</i>
<u>vii</u>	f. mockingbird	vi. ghost
<u>viii</u>	g. illicitly	vii. a common bird that imitates other birds' songs
<u>i</u>	h. catawba	viii. illegally
<u>xii</u>	i. mortify	ix. a change
<u>xv</u>	j. vexations	x. something that is not clear
<u>vi</u>	k. haint	xi. a type of cabbage
<u>iii</u>	l. iniquities	xii. humiliate
<u>xiv</u>	m. dispensation	xiii. walk in a slow and easy manner
<u>v</u>	n. cootie	xiv. something that has been given out
<u>iv</u>	o. refraining	xv. things that annoy

Enrichment

Teaching Suggestions

Encourage students to do photo-essay spreads of setting or characters in their communities. It might be as a group or as an individual. They should create a theme that would “capture” their communities as they see it.

Students can create scripts and prepare a videotape based on scenes from the novel. They could use people and settings from the community to capture them.

1. The physical setting of *To Kill a Mockingbird* is described in the novel’s opening chapters. Using the information supplied there, draw a picture of some aspect of the setting as you see it. It might be a building, street, or yard. Use your own paper for your drawing.

How did you picture the setting? Compare your drawing to those of other classmates. What you saw is probably quite different from what they might have seen. Or you might have someone else who has read the novel look it over. Had you already seen the movie? How did that influence your vision of the setting?

2. The first three chapters of *To Kill a Mockingbird* provide material that would make an excellent opening dialogue for a TV series. In the space provided write a five-to-ten-minute opening script for the series. Here’s an example of what your dialogue should look like. Note that camera shots as well as dialogue are included.

Camera close-up on YIELD sign. Then pull back to show three eleven-year-olds on bicycles riding toward camera full tilt.

Gerry: I win! I win!

Gina: Not fair! You cut me off...

The scene should deal only with the opening chapters. What events occur in them? Which characters appear? What do they say and do?

You might then cast some of your friends or family to play the parts. If you wish, record your opening scene either on videocassette or audiocassette.

There are many different directions your script can take. Did you manage to make it five to ten minutes long? What sort of characters did you create? How did you visualize them? What did they sound like? What did you have them say? What were your stage directions? Did you think of any special effects? Did you tape your production? Who did you recruit to play the parts?

Section 2: *To Kill a Mockingbird* – All Aboard

Key Concepts:

- **characterization**
- **motivation**
- **prejudice**
- **generalizations**
- **values**
- **struggles**

Section 2 deals with the bulk of the novel – Chapters 4 to 24. It should help the students understand the development of the characters and the rising action of the plot. It is very important that students continue to write in their Journals in response to the reading of the novel. Several Journal activities are also provided to help them reflect upon personal experiences in conjunction with their reading.

Characterization is a very important aspect of this section. Students should explore how characters are presented. They should look at direct presentation – what the author or another character says directly about a character, and indirect presentation – what a character says, thinks, and does and what the reader can infer from it. The students should also come to understand what motives are and explore the reasons for character behaviour.

Students have the opportunity to explore their own spheres of existence by examining any strange occurrences in their own environment that may foreshadow events to come. What things have occurred that makes one curious?

The students will reflect upon those people who have an impact upon their lives. They should also question their own values and those of others. An opportunity is provided to think about the struggles one undergoes to maintain certain values. Students should explore and question the difficulties people face – those inflicted by themselves and those inflicted by others. They should question their own roles in the pain others experience.

Section 2: Activity 1

Teaching Suggestions

The students might locate books or write stories about strange occurrences that they've heard about. Create an atmosphere for telling scary stories by drawing the blinds, setting up lighted candles, and so on in the classroom. Have students read or tell some of these stories. Explore the meanings of strange things that have happened in the students' own environments.

Collect stories from publications like the *National Inquirer* and explore with students the differences between fact and fiction.

Have students do some role-playing. They might be given some topics such as “A Special Relationship”, “He/She is Different From What I Thought,” “A Secret,” or related trashy headlines and asked to create a scene to convey the title.

The students might be encouraged to go on a walk through their community. They should be encouraged to pay attention to everything they see and hear. Then they can discuss their observations. Do the students all see the same things in the same way? Did they all hear the same sounds in the same way?

1. Think about the strange occurrences involving the children and Boo Radley. Write about the ones you think are the most mysterious.

Answers will vary. You may have noticed that in Chapter 4 Jem and Scout find gifts left for them in a tree. Jem suspects that Boo is the one who leaves them. Due to the town's gossip the children sense the mystery surrounding Boo. He is unknown to them. Miss Maudie and Atticus both defend Boo, stressing that his privacy should be respected.

Did you notice in Chapter 6 that a shadow appears almost to reach out to the children as they're squatting on the Radley's porch?

In Chapter 7 Jem's pants are found mended after he had taken them off when he was caught by the fence as the children raced out of Boo's yard. New gifts are mysteriously left in the tree until Mr. Nathan Radley covers up the hole for some unknown reason.

2. Which occurrences appear to have been brought about by Boo?

You may have thought of some of the following occurrences:

- *Scout rolls onto the Radley porch in a rubber tire. She's sure she hears someone laughing softly when she stands up.*
- *Jem finds his pants have been mended after he loses them while the three of them are escaping from Boo's yard by crawling under the fence.*
- *Scout finds a blanket around her shoulders when she and Jem are watching the fire at Miss Maudie's.*

3. Two incidents – one concerning Atticus and the rabid dog, and the other concerning Mrs. Dubose and her addiction – alter the impressions that Jem and Scout have of these two particular adults. Describe the changes in their thinking.

When Atticus shoots the dog with his first shot, the children see a side of their father they have never seen before. Atticus has always taught the children about non-violence, and yet here he is an expert shot. He is a studious man who spends a great deal of his time reading. Scout often wished he did things that other fathers do – such as play football. Now, however the children look at their father with awe.

When Jem must read to Mrs. Dubose as his punishment for destroying her flowers, he and Scout begin to see a different side to Mrs. Dubose. They learn from their father that she was determined to overcome her addiction to morphine with courage before she died.

Section 2: Activity 2

Teaching Suggestions

There are many well-known people past and present, who could be said to have inspired others. Students can research such people and prepare a bulletin-board display. What characteristics did these people have in common? The students might go on to play the character. They might dress like the character and identify a voice for the character. A television interview could be prepared of the character with one person playing the role (like Patrick Watson's *Witness To Yesterday* television show from the 1970s.) Film the interview if you have the use of a VCR.

The students might do a study on Canadian heroes. Some might be people like Nellie McClung and the other key Alberta women, Wop May and other early aviators of the North, Terry Fox, Rick Hanson, and so on. Students could prepare speeches about their hero and give a talk before the class.

Have students sit in pairs facing each other. Tell them they have a minute to observe everything they can about their partner. Then they must turn back to back and record everything they can remember about what their partner looked like – colour of hair, eyes, and so on and what the person was wearing. They must use precise diction. The activity evaluates the student's ability to observe carefully and use exact adjectives for description.

1. All of the following people have to look for motives in different situations. Why would each group want or need to find motives in certain situations?
 - a. **police officers:** *They must find motives to help discover who has committed a crime.*
 - b. **lawyers:** *They must find motives to determine who is guilty and who is innocent. They must establish reasons as to why someone would have committed a crime.*
 - c. **psychologists:** *They must determine why people behave in certain ways.*

- d. **parents:** *They must understand why their children behave as they do so as to be able to communicate with them and be effective parents.*
2. Look at the charts that follow. In the left-hand columns identify some of the things Miss Maudie and Atticus do and say that provide a good example for others to follow. Then in the right-hand column suggest motives for their behaviour and speech.

There are many possible choices. Here are a few ideas:



Miss Maudie

Actions and Sayings	Motives
<ul style="list-style-type: none"> • <i>She shows respect for others.</i> • <i>She demonstrates a belief in the rights of others.</i> • <i>She is open-minded.</i> • <i>She has a sense of justice.</i> • <i>She remains in good spirits even when her house has burned down.</i> • <i>She does not involve herself in others' business.</i> • <i>"There are just some kind of men who – who're so busy worrying about the next world they've never learned to live in this one, and you can look down the street and see the results."</i> • <i>"Atticus Finch is the same in his house as he is on the public streets."</i> • <i>"Always wanted a smaller house, Jem Finch. Gives me more yard. Just think, I'll have more room for my azaleas now."</i> • <i>"Don't you worry about me, Jean Louise Finch. There are ways of doing things you don't know about. Why, I'll build me a little house and take ..."</i> 	<ul style="list-style-type: none"> • <i>She believes in the value of every individual.</i> • <i>She is respectful of others.</i> • <i>She sees the worth of each person.</i> • <i>She sees the worth of the individual.</i> • <i>She is a positive person.</i> • <i>She is fair to others and respects privacy.</i> • <i>She is very aware of her surroundings; she sees things clearly.</i> • <i>She respects Atticus for his wisdom and fairness.</i> • <i>She accepts things very well. She is mature.</i> • <i>Miss Maudie is motivated by her spunk and courage.</i>



Atticus

Actions and Sayings	Motives
<ul style="list-style-type: none"> • <i>He never judges a situation by hearing only one side.</i> • <i>He feels all children's questions should be answered.</i> • <i>He feels Boo Radley should be left alone.</i> • <i>He feels one should not back away from a confrontation but that using one's fists is not a suitable means of solving a problem.</i> • <i>He sends Jem over to read to Mrs. Dubose as punishment for Jem's having destroyed her flowers.</i> • <i>Scout says, "As Atticus had once advised me to do, I tried to climb into Jem's skin and walk around in it."</i> • <i>"Of course I do. Don't say nigger, Scout. That's common."</i> • <i>"For a number of reasons," said Atticus. "The main one is, if I didn't I couldn't hold up my head in town, I couldn't represent this county in the legislature, I couldn't even tell you or Jem not to do something again."</i> 	<ul style="list-style-type: none"> • <i>Atticus is motivated by fair play for everyone.</i> • <i>He believes that every individual has worth and should be respected.</i> • <i>He values the privacy of every individual.</i> • <i>He is motivated by what he feels is right.</i> • <i>He feels Jem will learn to see the other side of the situation.</i> • <i>He is motivated by fairness to all.</i> • <i>He is motivated by his belief in equality for all.</i> • <i>He is motivated by his sense of responsibility. He must set a good example.</i> • <i>He is motivated by decency. He wants his children to be able to defend themselves against the criticism that will come.</i> • <i>He is motivated by a sense of fair play.</i> • <i>He is motivated by what is right and what is wrong. He has to do the right thing. He is moved by his inner strength and courage.</i>

Actions and Sayings	Motives
<ul style="list-style-type: none"> • “You might hear some ugly talk about it at school, but do one thing for me if you will: you just hold your head high and keep those fists down. No matter what anybody says to you, don’t you let ’em get your goat. Try fighting with your head for a change.” • “But remember this, no matter how bitter things get, they’re still our friends and this is still our home.” • “... the way we conduct ourselves when the chips are down – well, all I can say is, when you and Jem are grown, maybe you’ll look back on this with some compassion and some feeling that I didn’t let you down. This case, Tom Robinson’s case, is something that goes to the essence of a man’s conscience. • “Scout, I couldn’t go to church and worship God if I didn’t try to help that man.” • “... but before I can live with other folks I’ve got to live with myself. The one thing that doesn’t abide by majority rule is a person’s conscience.” • “I do my best to love everybody ... it’s never an insult to be called what somebody thinks is a bad name.” 	<ul style="list-style-type: none"> • He is moved by fairness and decency. He possesses intelligence and maturity. • He is motivated by compassion for others.

Section 2: Activity 3

Teaching Suggestions

Collect newspaper clippings about trials. Have students play ‘detective’ and try to figure out motives. Or have them watch detective or lawyer shows on TV to see if they can come up with the identity of the murderer and the motive before it’s revealed. They might watch a show in groups or alone.

Discuss what makes students act a certain way. Why do they do or not do something? Explore motives.

The students might like to read some of the chapters aloud to each other, and then discuss what happens. How are the characters being shaped?

A discussion could take place about the values that are tested during wartime – for instance if there were to be a world war today, what personal struggles would different individuals undergo? Perhaps the students could interview other students and various adults to get their feelings about whether or not they would choose to go and help in the fight.

Have students explore different kinds of struggles that people face due to such things as

- age
- religion
- sex
- race
- education level
- economic status
- background history

Have students pretend to be one of the characters in the book and then explain the person’s values and struggles.

1. Recognizing the struggles that others experience often helps you identify your own. State at least one struggle you feel each of the following characters faces.

Each of the characters faces several struggles. Here are some possibilities:

Jem Finch	<i>Jem's struggles concern growing up. He has a tough time accepting people who possess faults. Jem loses his temper with Mrs. Dubose.</i>
Scout Finch	<i>Scout has a tough time restraining herself. She often reacts with her fists at first rather than logic. She speaks her mind. This means that she is constantly struggling between reacting immediately with her fists and heeding her father's advice to react with her head.</i>
Atticus Finch	<i>Atticus believes all people are born equal. In the face of the unjust society around him, he tries to teach his children these values. He hopes they will not judge others without first imagining what it would be like to stand in their shoes. Atticus also must face a test when he is asked to defend Tom Robinson. He enters into a moral struggle with most of the white community.</i>
Dill Harris	<i>Dill has to deal with his unhappy home environment. He is not loved by his parents and so must cope with being shuffled from relative to relative.</i>
Miss Maudie	<i>Miss Maudie is in conflict with the other members of her church because they believe that one should not find pleasure in life. This includes the pleasure of gardening.</i>
Boo Radley	<i>Boo has to struggle against the rumours others have created about him. He must fight the town's fears about him. He has also had to live being confined to the house by his father.</i>

2. How does each of the characters in the preceding chart handle the struggle(s) you've identified? Is it in a constructive or destructive way?

Your answers will depend upon what you wrote for Question 1. You might have some of these responses, though.

Jem Finch	<p><i>Jem is often disappointed in the inadequacies of others. This is a negative response because Jem is too hard on others at times.</i></p> <p><i>According to Atticus Jem should not have cut Mrs. Dubose's flowers. He should never have become angry and lost his temper.</i></p>
Scout Finch	<p><i>Scout often speaks or starts a fight without thinking first. This is a negative response; a person should learn to use logic first.</i></p>
Atticus Finch	<p><i>Atticus maintains a calm, rational, and understanding approach at all times. This is a positive approach.</i></p>
Dill Harris	<p><i>Dill compensates for his unhappy home life by building a rich and vibrant fantasy world. His imagination gives him what his family doesn't. In some ways this is positive but in some ways it is negative – he lies to Scout and Jem about his family.</i></p>
Miss Maudie	<p><i>Miss Maudie deals with everything in an accepting, philosophical, good-natured way. This is a positive response.</i></p>
Boo Radley	<p><i>Boo has closed himself off from the community. He does not leave his home. This is a negative response.</i></p>

Section 2: Activity 4**Teaching Suggestions**

Have students bring in records and tapes of songs that tell of painful experiences. Listen to them. Are there common experiences being related? What kinds of experiences seem to be most painful? Have students share their own painful experiences but remember not to push, and to create a positive and warm environment.

Have students collect pictures of events or faces that show pain. They might even bring in photographs and small paintings. Have them explore back issues of *National Geographic* to identify societies or groups that appear to be suffering. They might then put together a photo essay on "The Faces of Pain."

Students should be encouraged to explore worldwide organizations that are working on assisting the poor, the malnourished, the underprivileged of the world. Is there a person in the community who could be called upon to give a talk on problems in the world.

Have students write about their own painful experiences. Or they can identify the pain someone in their community is experiencing and propose some solutions.

Have students write poems about painful experiences or just about feelings of sadness. These poems can be read out loud to each other or they can be made into a booklet. Have the booklet illustrated. Make copies for everyone.

Select specific passages from the novel, read them aloud, and then discuss their meanings.

1. Choose **two** of the following characters and explain the ways in which they feel pain. How do they behave as a result of it? Fill in both columns for your two characters.

You were to answer for two characters. These are some possible answers. What did you think of?

	Pain	Behaviour
The Cunninghams	<ul style="list-style-type: none"> <i>The Cunninghams are very poor; they suffer and are isolated because of this.</i> 	<ul style="list-style-type: none"> <i>They behave in a proud manner; they will not accept anything unless they can pay for it in some way.</i>
Boo Radley	<ul style="list-style-type: none"> <i>Boo must put up with the attitudes of townspeople who have created hideous rumours about him; they fear him.</i> 	<ul style="list-style-type: none"> <i>Boo becomes very shy; he isolates himself in his home and does not come out.</i>
Mayella Ewell	<ul style="list-style-type: none"> <i>Mayella suffers because of an abusive father, poverty, and loneliness.</i> 	<ul style="list-style-type: none"> <i>Mayella craves attention from anyone who comes close to her. She lies to protect her abusive father.</i>
Bob Ewell	<ul style="list-style-type: none"> <i>Mr. Ewell suffers pain due to his responsibilities, poverty, lack of education with which to improve his circumstances, and the reputation of his family.</i> 	<ul style="list-style-type: none"> <i>Bob Ewell takes things out on others in a cruel way. He tries to hurt others. He beats up his children and sexually abuses his daughter.</i>
Raymond Dolphus	<ul style="list-style-type: none"> <i>Mr. Dolphus is an outcast because he dares to cross racial boundaries. He lives with a black woman and they have children together. More gossip is created about him because the town also believes that he is a drunk.</i> 	<ul style="list-style-type: none"> <i>Mr. Dolphus passes himself off as a drunk so he can live as he pleases with his wife and family. He thinks that the people of the town will accept it more easily if they can dismiss him as an alcoholic.</i>

2. Think about some of the beliefs for which Atticus stands up. List as many as you can.

You may have considered some of these beliefs: Atticus believes that all people are equal in the eyes of the law. He believes all individuals, no matter their race, religion, intelligence, or background, should be judged on the basis of what they do and say.

Atticus believes one should not judge others unless one has seriously imagined what it would be like to stand in another's skin and walk around in it. Atticus believes every individual should be treated with respect. He believes justice is worth fighting for.

3. Following is a list of statements. Some are generalizations, some aren't. Circle those that are. Don't worry at this point whether or not they can be defended.
- The space ship Challenger exploded on Jan. 28, 1986.
 - It rains all the time.
 - Teenagers have acne.
 - Students never do their homework.
 - The Titanic sank in April, 1912.
 - Roses are red.
 - Red and yellow are primary colours.
 - Teenagers like to listen to rap music.
 - You can always tell when a person is angry.

The following statements are generalizations: b, c, d, f, h, i

4. Have you noticed that there are those in Maycomb who have identified the prejudice that exists there and who stand up against it? Atticus is one such person. Think of others in the novel who, like Atticus, don't agree with the prevailing prejudiced attitudes and give examples to support your position.

You might have selected some of the following characters:

Calpurnia: *Her standards are very high. She is loyal to Atticus and his family just as she is to the black community.*

Miss Maudie: *She treats all people, including blacks, with respect. She hates hypocrisy and speaks out against anyone who's a hypocrite.*

Sheriff Heck Tate: *He lets Boo Radley go free after learning that Boo has killed Bob Ewell in self-defence.*

Judge Taylor: *He uses his influence to name Atticus as the one to defend Tom Robinson, hoping that Tom will then at least get a decent trial.*

Reverend Sykes: *He welcomes Jem and Scout into his church and then at the trial makes room for them and looks after them.*

Link Deas: *He stands up for Tom at the trial, gives Tom's wife a job after the trial, and protects her from Bob Ewell.*

Section 2: Activity 5

Teaching Suggestions

The students could be encouraged to read and talk about other novels and stories they've read that deal with fear and courage. Perhaps the students could be asked to write their own stories of fear and courage. Or the students can draw comic-strip cartoons showing examples of fear and courage. They might prepare a comic strip about an episode of the novel.

Students could collect articles and newspaper clippings that demonstrate fears and courage. Have them select specific passages or quotations that deal with these emotions.

Have a discussion about the kinds of experiences that would test a person's fear and courage. Talk also about types of characters and how they handle fear or courage.

Have students write a paragraph expressing the disgust they feel about one of the characters.

Students might identify unfair situations in the novel. Have them take the side of one of the characters and prepare a defence for the fear that he or she demonstrates.

The students might be asked to explore the lives of people in the world who have shown courage in the face of adversity. For example, the students might find Martin Luther King, Jr.'s speech, "I Have A Dream" and study it for its message. Under what circumstances was it prepared? What does it say about King? About his courage?

Students might see a movie or TV show and discuss how the characters face their fears. What things in the environment created these fears?

The students might explore a time when their conscience or the conscience of someone they know was swayed by majority rule. They should discuss whether something different should have been done rather than agreeing with the dominant opinion. Were any fears present?

Can the students place themselves in the roles of some of the characters in the novel and judge whether they would have the courage to stand up to some of the other characters? For example, pretend to be Atticus and think about what it would be like to stand against the mob or the townspeople.

1. Read the quotations that follow which exemplify fear. Then select **one** of them and write a paragraph in which you explain the fear and suggest some reasons for it.

You will have chosen any one of the quotations to write about.

- a. Lula stopped, but she said, “You ain’t got no business bringin’ white chillun here – they got their church, we got our’n. It is our church, ain’t it, Miss Cal?”

If you chose Quotation a, you might have explained that Lula is suspicious of the whites in the community. She is obviously bitter towards them. She could be afraid that someone will create problems for the black congregation if white children are found with them. Obviously her fear and anger stem from the attitudes and prejudice she’s witnessed and experienced in Maycomb. She’s probably seen blacks mistreated by whites many times.

- b. In ones and twos, men got out of the cars. Shadows became substance as lights revealed solid shapes moving toward the jail door. Atticus remained where he was. The men hid him from view.

“He in there, Mr. Finch?” a man said.

If you chose Quotation b, you might have explained that the men form a mob to confront Tom because they feel safer as a group. If they know that others have the same fears, then they can be assured that they are correct in their beliefs; but they fear meeting Tom individually. This may be because in facing him one on one they would have to acknowledge him as a decent human being. Their narrow-minded views breed fear in them. They lack proper information. Their education and experiences may have limited their viewpoints.

- c. “Don’t be silly, Jean Louise,” said Aunt Alexandra. “The thing is, you can scrub Walter Cunningham till he shines, you can put him in shoes and a new suit, but he’ll never be like Jem. Besides, there’s a drinking streak in that family a mile wide. Finch women aren’t interested in that sort of people.”

If you identified Quotation c, you might have noted that Aunt Alexandra fears those she thinks are of a lower class. She may be afraid that some of Walter’s ways will rub off on Jem and Scout. Her fears, as you can see, form the basis of her strong prejudices against people of a different social class and race.

- d. But [Mayella] did not hear the compassion in his invitation. “I got somethin’ to say an’ I ain’t gonna say no more. That nigger yonder took advantage of me an’ if you fine fancy gentlemen don’t wanna do nothin’ about it then you’re all yellow stinkin’ cowards, stinkin’ cowards, the lot of you. Your fancy airs don’t come to nothin’ – your ma’ amin’ and Miss Mayellerin’ don’t come to nothin’, Mr. Finch –”

If you chose Quotation d, you should have noted that Mayella is afraid of her father, which is one reason she lies about Tom. During the trial she’s also afraid of Atticus and his intelligence. She is afraid of being tricked or humiliated in the courtroom. She is not at all sophisticated, so understandably she’s afraid of appearing stupid. She may also be afraid to reveal her horrible home environment.

2. The following three quotations illustrate specific instances of courage. Select **one** and explain the courage. Then suggest some reasons for it.

Again, you could have selected any one of the three quotations. Your reasons will vary.

- a. Atticus's voice was even: "Alexandra, Calpurnia's not leaving this house until she wants to. You may think otherwise, but I couldn't have got along without her all these years. She's a faithful member of this family and you'll simply have to accept things the way they are ...

If you chose Quotation a, you might have pointed out that Atticus is standing up to his sister's biased views about black people. He defends Calpurnia because she is a member of his family. He highly values her work and her presence. Luckily, he is not afraid to reveal the importance he places on her, and he remains firm in his decision. Atticus respects Calpurnia for who she is.

- b. "[Mayella], who beat you up? Tom Robinson or your father?"

No answer.

"What did your father see in the window, the crime of rape or the best defense to it? Why don't you tell the truth, child, didn't Bob Ewell beat you up?"

If you chose Quotation b, you might have said something about Atticus's courage to voice his suspicion that it was her father who beat her up. Atticus implies this in a courtroom where all the whites believe Mayella and Bob Ewell without question. They do not wish him to get at the truth because in their minds Tom is guilty. Atticus stands up to the wrath of the whites and their misguided, racist feelings about Tom.

- c. "Gentlemen, a court is no better than each man of you sitting before me on this jury. A court is only as sound as its jury, and a jury is only as sound as the men who make it up. I am confident that you gentlemen will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family. In the name of God, do your duty."

If you chose Quotation c, you might have explained that Atticus stands up for the truth against all whites in the courtroom as well as members of the all-white jury who believe Tom is guilty no matter what. Atticus hopes he will inspire someone to question the prejudiced evidence and seek justice. He hopes decency will prevail.

Section 2: Follow-up Activities

Teaching Suggestions

Have students explore the discrepancies that often occur between appearances and reality. For example, small animals or persons who appear weak and helpless may actually be strong, or an attractive person who looks nice turns out to be vain and self-centered. Discuss characters who appear one way but are actually another.

1. Remember that a motive is a reason for doing or saying something. It's what makes people act or speak a certain way. Column A lists a number of actions. Column B lists possible motives. Match the motives to the actions by writing the appropriate roman numerals in the spaces provided.

Column A

Column B

<u>iv</u>	a. Jem leaves his pants behind, caught in the fence.	i. disappointment
<u>v</u>	b. Scout does not want to go to school again.	ii. prejudice
<u>vii</u>	c. The children want to see what Boo Radley looks like.	iii. loneliness
<u>i</u>	d. Jem asks Mr. Nathan why he filled the hole in the tree.	iv. fear
<u>viii</u>	e. Mrs. Dubose stops using drugs for her illness.	v. boredom
<u>ii</u>	f. The mob comes to get Tom Robinson.	vi. sense of justice
<u>ix</u>	g. Walter Cunningham finally acknowledges Scout's hello.	vii. curiosity
<u>iii</u>	h. Mayella convinces Tom to come help her.	viii. courage
<u>vi</u>	i. Atticus defends Tom Robinson.	ix. shame

2. Often people like to reread a book they've enjoyed or certain chapters of such a book. Doing so gives them a new perspective on what they've read. Select a few chapters here and there in *To Kill a Mockingbird* and with at least one other person reread those chapters out loud. Discuss some of the passages together. What meanings does each of you get from these passages?

The chapters you select to read aloud will be different from those other students might select. As you read the chapters aloud, talk about the characters. Can you come up with adjectives to describe them as you go along? Can you determine why they act a certain way? Can you figure out why things happen the way they do?

Enrichment

Teaching Suggestions

Students might prepare the interview questions and then proceed to interview various members of their school and community on prejudice. They could write a letter to the community paper addressing the topic. The students could also put together a proposal as to how a prejudice can be worked on and eliminated.

Encourage students to put together a play that deals with some kind of prejudice. It could be taped as a radio play or a TV show.

Have the students formally debate an issue that concerns their community.

To what extent does racial prejudice exist in your community? Try setting up interviews with several people you know from a variety of ages, jobs, and religious and racial backgrounds. Interview them on the subject of prejudice in your community. Following are a few questions you could ask. Remember that answers will likely be affected by the race or ethnicity of each of the people you interview.

- Do you think racial or ethnic prejudice exists in this community?
- What kinds exist? Cite examples.
- In your opinion is prejudice increasing or decreasing?
- Should steps be taken to reduce or eliminate prejudice? If so, what might they be?

No doubt you can think of a few more questions. With your interviewees' permission, record your interviews and then sum up your findings in the space provided. In your summary answer this question:

- Is racial prejudice a problem in your community? If so, who is it most a problem for?

What kinds of people did you select for your interview? Did you choose people from different walks of life? Did you choose people from different age groups? males and females? different nationalities? different educational backgrounds? different income levels? The wider the variety of people chosen to interview, the better your conclusions will be. What did you find out about racial prejudice in your community? Did you find other types of prejudice?

Communities are all very different, so your interviewees and findings will reflect your specific community. However, try to think of it in a broader context. Do you think that your community reflects the prevailing attitudes of the province or of Canada? Try to be as objective as possible by standing back and just listening and recording. Then comment on what you heard and saw. What was your impression? Were you angered or were you heartened? Did the interviews confirm or conflict with what you previously believed?

Section 3: *To Kill a Mockingbird* – The Whole Picture

Key Concepts:

- endings
 - happy
 - unhappy
 - indeterminate
 - surprise
- victimization
- sympathy
- maturation

Section 3 explores the final chapters and the ending of the novel. The students should explore what they've learned about themselves and others through the reading of the novel. They should explore the types of reading they enjoy and recognize their varying interests.

There are several themes for students to explore in this section. They should discuss at length issues regarding prejudice and come to an understanding of what type of behaviour towards others is unacceptable. Tolerance and understanding should be stressed.

Another idea that students need to explore in depth is maturation. The topic of maturation should have the students focusing on themselves. Where are they in terms of their own growth? Self-analysis will probably be interesting for students; however their insecurities need to be dealt with and they require reassurance.

Section 3: Activity 2

Teaching Suggestions

You might have the students set up an art gallery. They can do this by dividing their gallery into "Heroes," "Good Folk," and "Rogues." They can then draw or paint pictures as well as collect objects to place in this gallery. These objects should in some way represent each character. For example, Jem might be identified by a small tree that has a hole in it.

Students could write letters to the different characters either supporting, encouraging, or chastising them.

Students could create "wanted" posters of the "criminals" in the novel. In the poster they should explain the crimes of which the characters are accused.

Have the students put together an entire newspaper based on the novel. They could write articles and draw or collect pictures to fit the various incidents in the book. These incidents could fit under such headings as these:

- News Items
- Feature Articles
- Editorials
- Sports Items
- Entertainment
- Classified
- Obituaries

The students might write poetry dealing with forms of victimization. Make the poems into a book.

The whole topic of victimization can be explored through examples from newspaper and magazine articles or through examples students know about.

Section 3: Activity 3

Teaching Suggestions

Hold a class discussion about the wide variety of family or work relationships that exist.

Have students prepare eulogies for a character from the novel.

Have students imagine themselves in situations where sympathy might be required. They might actually role-play some of these situations. In them they are confronted by unpleasant choices but they realize they must take charge of their lives. What would they do in the situation? Give them specific situations if necessary.

Students might write an entry in one of the characters' diaries detailing events from that character's perspective.

Encourage students to explore their feelings about particular situations in the novel.

Have students reread their Journal entries and then share them with each other.

1. Scout begins slowly to understand what Tom Robinson was facing when he tried to run. What do you think it is that Scout comes to understand about his position?

Did you notice how much Scout has begun to mature? You may have referred to the fact that Scout wonders why Tom's death is called a senseless killing. She feels at first that because Tom is found guilty through a trial and since a trial must be fair, Tom's death is a just punishment. Then Scout begins to realize that Tom should never have been found guilty. She sees that Tom never had a chance right from the beginning. Because he was black, he was automatically considered guilty. Many of the jurors never even listened to the evidence because they already had him judged.

2. In this society people supposedly grow up believing that the killing of an individual should never be tolerated. However, Atticus, a man of very high principles, agrees with Heck Tate about protecting Boo, who is, in essence, a murderer.

- a. In what way does Scout respond to this decision to protect Boo?

You probably remember reading that Scout is very happy and jumps up to kiss Atticus. She says that Heck Tate is right – that arresting Boo would be like killing a mockingbird. Boo has kept to himself all his life; therefore, it would destroy him to be exposed to people through a trial now.

- b. Why do you think she reacts in this way?

Atticus makes a point of telling Jem and Scout that one does not kill innocent birds because they do no one any harm. Scout here shows she is growing up when she sees a connection between Boo and mockingbirds. Both are innocent creatures who mean no harm. Boo saved the lives of Jem and Scout.

3. After Scout walks Boo Radley home, she stands on his porch steps for a few minutes and looks out at the town and sees what Boo must see all the time. What is it that she sees and understands at that moment?

Perhaps you pointed out that Scout sees the town and the neighbourhood – her home, Miss Maudie's, Miss Stephanie's, Miss Rachel's, Mrs. Dubose's, and the things that go on in the streets like the games she and Jem play. She sees everything from the angle from which Boo sees it. She remembers that Atticus said one never knows a person until one climbs into that person's skin and walks around in it. Scout seems to understand what Atticus means. You can't judge a person if you do not know how that person feels or thinks about things. You have to understand or have some empathy for the person first.

Section 3: Activity 4

Teaching Suggestions

Students could explore topics such as these:

- How much does fate determine what happens in people's lives?
- Do people have certain traits that bring them defeat and failure?

Students could select various passages that show maturity in different characters and read them aloud.

Create a chart, as a class or individually, to plot the maturation of a particular character as the story progresses through each chapter.

Set up a debate in which students discuss issues that arise from maturity/immaturity or responsibility/freedom.

Students might write commentaries for a newspaper on topics like these:

- The Importance of a Solid Family Unit
- Violence in Society

1. In Chapter 26 there are at least two clear indications that Scout has begun to mature. What are these indications?

One indication is that Scout is not afraid of the Radley place anymore. The other indication is that during a lesson on democracy Scout wonders how the teacher can discuss and condemn the prejudice shown towards the Jews in Hitler's Germany and yet be indifferent to the prejudice towards blacks all around them. How can the teacher not recognize the hatred that exists in her own community?

2. Turn to Chapter 30 in the novel. Find one or two quotations that show Atticus to be a mature man of high principles. Quote them here.

Did you select some of these quotations?

- *If Atticus could blandly introduce me to Boo Radley at a time like this, well – that was Atticus.*
- *"Heck, it's mighty kind of you and I know you're doing it from that good heart of yours, but don't start anything like that."*
- *"See there, Heck? Thank you ..., but I don't want my boy starting out with something like this over his head. Best way to clear the air is to have it all out in the open"*

- *“Heck, if this thing’s hushed up it’ll be a simple denial to Jem of the way I’ve tried to raise him. Sometimes I think I’m a total failure as a parent, but I’m all they’ve got. Before Jem looks at anyone else he looks at me, and I’ve tried to live so I can look squarely back at him ... if I connived at something like this, frankly I couldn’t meet his eye, and the day I can’t do that I’ll know I’ve lost him.”*

3. Scout reveals her maturity through her feelings and actions towards Boo. Describe her treatment of him in Chapters 30 and 31.

Scout’s maturation is quite visible in the last two chapters. Here are some illustrations of her newfound maturity:

- *She shows respect towards Boo by telling him that she’ll take him out to the porch because he doesn’t know the house well. She calls him “Sir,” and “Mr. Arthur.”*
- *She is particularly insightful in her defence of Boo – that he is like a mockingbird; he is an innocent person.*
- *She recognizes that Boo would like to say goodnight to Jem and then go home.*
- *She tells Boo it’s okay for him to touch Jem.*
- *She understands what he means when he squeezes her hand. He wants to go home.*
- *She allows Boo to escort her like a gentleman.*
- *Scout is proud that Boo is their neighbour.*
- *She feels sad that she and Jem had never given Boo anything in return for the gifts he gave them.*
- *Scout stands on Boo’s steps and looks over the town envisioning how Boo must see the world.*

4. Atticus once said this:

First of all, if you can learn a simple trick, Scout, you’ll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view – until you climb into his skin and walk around in it.

Chapter 31 points out many things that show that Scout has gone through an extensive learning process. How do you know this?

Answers will vary somewhat. Perhaps you have some of the points listed here.

- *Scout understands Boo Radley and his ways.*

- *She realizes that it would be a sin to bring Boo into the limelight – that it would be like killing a mockingbird, as Atticus says.*
- *She feels empathy with Boo Radley when she is able to see things from his porch as Boo must see them.*
- *She respects Boo's dignity by refusing to lead him home; instead, she acts like a lady and takes Boo's arm.*
- *She feared Boo at the beginning of the novel, but she is warm and sympathetic to him at the end. She says that "Mr. Arthur" is really a nice person.*

Section 3: Follow-up Activities

Extra Help

Teaching Suggestions

Students might want to become characters from the novel for the day. They'd dress and act and speak as the character might for the whole day. Encourage them to maintain their characters at all times.

Students could play charades based on particular characters or incidents.

Have students find songs that express something one of the characters might feel or which might be similar to some of the characters' experiences. Have a listening period in which students explain why they chose certain songs. Students might also bring in songs that relate to a particular theme in the novel. Collages might also be created around particular themes.

1. Sections 2 and 3 have dealt with the characters in *To Kill a Mockingbird* in more depth. In these two sections you worked with a number of quotations from the novel that helped describe the principal characters. Following are some more quotations taken from the novel. For each one identify what character trait is revealed about the speaker or the person being discussed.

- a. Atticus says,

Boo Radley. You were so busy looking at the fire you didn't know it when he put the blanket around you.

Here Boo Radley is shown to be *kind, caring, considerate*.

- b. Miss Maudie says,

Don't you worry about me, Jean Louise Finch. There are ways of doing things you don't know about. Why, I'll build me a little house and take me a couple of roomers and – gracious, I'll have the finest yard in Alabama ...

Here Miss Maudie shows she is *optimistic, mature, accepting*.

- c. Francis says,

Just what I said. Grandma says it's bad enough he lets you all run wild, but now he's turned out a nigger-lover we'll never be able to walk the streets of Maycomb agin. He's ruinin' the family, that's what he's doin'.

Here Francis shows he is *prejudiced, ignorant, insensitive*.

- d. Tom says,

Yes suh. I felt right sorry for her, she seemed to try more'n the rest of 'em.

Here Tom shows he is *considerate, compassionate, sensitive*.

- e. Heck Tate says about Bob Ewell,

He had guts enough to pester a poor colored woman, he had guts enough to pester Judge Taylor when he thought the house was empty, so do you think he'da met you to your face in daylight?

Here Bob Ewell is shown to be *mean, cruel, cowardly*.

2. Following is a list of adjectives describing different character traits. Select the adjectives that describe the characters indicated and write them in the spaces beside their names. More than one adjective can apply to any character.

Adjectives:

- | | | |
|-----------------|----------------|---------------|
| • moral | • cruel | • kind |
| • sentimental | • just | • fair |
| • immature | • mature | • gentle |
| • caring | • insensitive | • perceptive |
| • ignorant | • shy | • intelligent |
| • naive | • prejudiced | • mean |
| • compassionate | • manipulative | • lonely |
| • persuasive | • dishonest | • ambitious |
| • loyal | • frivolous | • sneaky |
| • dependable | • cynical | • greedy |
| • selfish | | |

See if you picked some of the same adjectives:

Characters:

a. Miss Maudie:

- | | |
|------------------------|---------------------|
| • <i>kind</i> | • <i>just</i> |
| • <i>fair</i> | • <i>mature</i> |
| • <i>gentle</i> | • <i>caring</i> |
| • <i>intelligent</i> | • <i>perceptive</i> |
| • <i>compassionate</i> | |

b. Atticus:

- | | |
|----------------------|------------------------|
| • <i>moral</i> | • <i>kind</i> |
| • <i>just</i> | • <i>fair</i> |
| • <i>mature</i> | • <i>gentle</i> |
| • <i>caring</i> | • <i>perceptive</i> |
| • <i>intelligent</i> | • <i>compassionate</i> |
| • <i>loyal</i> | |

c. Bob Ewell:

- | | |
|----------------------|-------------------|
| • <i>cruel</i> | • <i>immature</i> |
| • <i>insensitive</i> | • <i>ignorant</i> |
| • <i>prejudiced</i> | • <i>mean</i> |
| • <i>lonely</i> | • <i>selfish</i> |

d. Aunt Alexandra:

- *insensitive*
- *ignorant*
- *prejudiced*

e. Boo Radley:

- | | |
|-----------------|-----------------|
| • <i>kind</i> | • <i>gentle</i> |
| • <i>caring</i> | • <i>shy</i> |
| • <i>lonely</i> | |

f. Calpurnia:

- | | |
|----------------------|----------------------|
| • <i>moral</i> | • <i>kind</i> |
| • <i>fair</i> | • <i>mature</i> |
| • <i>gentle</i> | • <i>just</i> |
| • <i>caring</i> | • <i>sentimental</i> |
| • <i>intelligent</i> | • <i>loyal</i> |
| • <i>dependable</i> | |

Enrichment

Teaching Suggestions

Show the film *To Kill a Mockingbird* in class. Discuss the characterization, accuracy, settings of the movie. Raise questions about the pros and cons of making a movie version of the novel.

Bring in other movies that have themes that are related to the novel and view them. For example, the film *Mississippi Burning* deals with racism in the southern United States. How does the film treat similar subject matter?

1. As mentioned earlier in this module, there is an excellent movie version of *To Kill a Mockingbird* available. If you can obtain it (most video-rental outlets should carry it), watch it.

While you watch, pay close attention to how each character is portrayed in the movie. Ask yourself whether the characterization is consistent with that in the book. Are the actors well suited to the characters they play?

Here are other questions to ask yourself as you watch the film:

- Does the movie capture the ideas of the novel?
- Does it stay true to the novel?
- Is the movie ending true to the ending of the novel?
- What are the similarities and differences?
- Is there something gained through the film version?
- Is there something lost through the film version?

*Answers will vary here, but most students feel that the movie version of **To Kill a Mockingbird** is, for the most part, in keeping with the novel, though any movie must necessarily omit much of the detail that makes a novel rich. The movie seems to capture the characters effectively and they are consistent with the characters in the novel. The actors are well suited to their parts.*

The ideas are sufficiently developed in the film version, given the limitations of the medium. The movie stays true to the ideas in the novel. It also can make the characters and situations of the novel come to life.

2. You might like to create your own film version of a scene from the novel. Do you have access to a video camera and a VCR? If you do, try it out. Here are a few things to consider:

Characters:

- Who will you select to play the parts of your characters?
- What sorts of costumes will you select?
- How will your characters speak their lines?
- What behaviours will they show?
- What will your characters say?

Setting:

- Where will you set your scene?
- Will you do indoor shots as well as outdoor shots?
- Will you shoot during the day or the night – or both?

Scenes:

- Which incidents will you present?
- Will you follow the order of the events in the novel?
- How will you connect your scenes together?

How did your television show turn out? Do you think your actors successfully captured the characters they portrayed? Did they convey the ideas of the novel accurately? Do you think the episodes you portrayed were true to the novel? How do you feel your settings compared to those in the novel? Who did you present your show to? What did they think of it? What do you think of the film yourself? Are you satisfied with it? Was it a fun project?

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Section 3: Assignment

Many characters in *To Kill a Mockingbird* are victims of some type of injustice. Select two of these characters and, in paragraph form, explain what kind of injustice each one experiences. Then describe how each tries to deal with the injustice.

Evaluation Suggestions

The students must select two characters and explain the kind of injustice each one experiences. They then must make statements responding to how each character tries to deal with the injustice. The answer should be written in paragraph form. Mark for content, organization, and style, but emphasize content in particular. Look for concrete support. Most students will discuss Boo Radley and Tom Robinson, but other characters are acceptable and may make for more imaginative answers.

Section 4: *To Kill a Mockingbird* – Of Interest To All

Key Concepts:

- Point of View
- Symbolism
- Theme
- Prejudice

The students should understand the use of point of view and symbolism in *To Kill a Mockingbird*. These concepts may be difficult for some to grasp, so time should be spent developing them.

Students should be able to develop their own understandings of issues concerning things like the maturation process, justice and injustice, prejudice, violence, and failure.

Section 4: Activity 1

Teaching Suggestions

Have students photograph and collect symbols from the community at large.

Students might imagine interviewing Scout as an adult. What would she have to say from an older perspective?

1. In telling the story, Scout reveals that despite her maturity in many ways she's still a small child. Provide examples of the ways in which she still behaves like a child.

Though Scout may seem "old" in some ways, in other ways she's still very much a little child. Consider some of the following ways in which she reveals her childish nature:

- *She tries to talk her way out of going back to school.*
- *She beats up Walter Cunningham.*
- *She feels that if she tells on Calpurnia, Atticus will send her away.*
- *She is rude to Walter Cunningham when he is a guest in the Finch home.*
- *She beats up Francis in order to defend Atticus.*
- *She thinks Miss Stephanie is frightened of Miss Maudie's voice.*
- *She doesn't understand what rape is and she doesn't understand the implications of a white woman confessing to a relationship with a black man – or accusing a black man of raping her.*
- *She cannot understand how Tom could be convicted just because he is black.*
- *For a long time she's terrified of Boo Radley.*

2. Inadvertently Scout reveals her naïvety about the world through her reactions to events that occur. One example is how she tells the story of the trial. Why might Scout be thought of as innocent in the trial scene?

Perhaps you wrote some of these ideas:

- *Scout seems to be unaware of the prejudice all around her. All three – Jem, Dill, and Scout – see nothing wrong in sitting up in the balcony with the black community.*
- *She can't understand how Tom could be convicted just because he's black. She's naïve about racial prejudice.*
- *Scout cannot understand how justice could fail to be carried out. She naïvely believes that a courtroom automatically ensures that justice will be done.*

3. Explain how the speech of each of the following characters differs from Scout's.

a. **Atticus:**

Atticus uses a more sophisticated vocabulary. He uses words and phrases that lawyers use while Scout's speech is that of a child just learning about grammar. Scout misuses words like "entailments."

b. **Miss Maudie:**

Miss Maudie uses accepted grammar and has a good vocabulary. She seems to be well educated.

c. **Mayella Ewell:**

Mayella uses a lot of what may be called slang. Her pronunciation indicates her lack of education. She leaves out word endings and she also uses nonstandard grammar. Even though she's several years older than Scout, Scout actually speaks in a more "correct" or socially acceptable fashion.

4. First, Atticus gives Jem and Scout air rifles for Christmas and then warns them never to shoot a mockingbird – that to do so would be a sin.

How does Miss Maudie explain Atticus's warning?

Miss Maudie says that the only thing mockingbirds do in life is make beautiful music so that people can enjoy it. They do no one any harm. That's why it would be a sin to kill a mockingbird.

5. Scout compares Boo Radley and Tom Robinson to mockingbirds. In what way is this an insightful and accurate observation about each of them?

Perhaps Scout is correct in her reference. See if you agree with the following responses:

a. **Boo Radley:**

Boo is very shy and gentle and does not harm anyone. Yet the townspeople poke fun at him and make up horrible stories about him. When he kills Bob Ewell to save Jem and Scout, Scout realizes they can't turn Boo over to the authorities because it would be like killing a mockingbird. Boo is also a victim of the town's vicious gossip.

b. **Tom Robinson:**

Tom Robinson is a gentle person who would never hurt anyone. When Mayella asks him to help her, he does so because he feels sorry for her. When he's murdered, it's as if a mockingbird has been killed. Tom is a victim of the town's racial prejudice.

6. Given your answers to Questions 4 and 5 and the understanding you've gained through reading the novel, explain what you think the mockingbird symbolizes in the novel.

The mockingbird is used in the novel as a symbol of something gentle, unselfish, and harmless. It's a thing of beauty, and to destroy it is to do wrong. Similarly, to harm Boo Radley and Tom Robinson – both gentle, harmless, kind people – is to do wrong.

Section 4: Activity 2

Teaching Suggestions

Bring in a resource person or guest speaker to speak on racial prejudice, human rights, and tolerance and understanding.

Students could research and discuss the implications of topics such as these:

- Ku Klux Klan
- Aryan Nations
- the Holocaust
- discrimination
- prejudice

Violence is a topic that should be discussed. New items and photos could be collected and used as a basis for these discussions. Students can debate whether or not violence is on the increase and why.

Students can explore themes of maturation through songs or poetry. They might also collect interviews with famous people. Very often these interviews will include detailed accounts of experiences of growth. Have students discuss these interviews. Students can also interview their own parents about their maturation process. What were some of their growing experiences?

Students often need help building their sense of self. Self esteem is very important. Discuss 'failure' as a positive growing experience to help them with their self-confidence.

1. As Scout and Jem mature, they see that the people of Maycomb divide themselves into groups based on race, wealth, status, and religion. What do Jem and Scout think of each of these groupings?

The children notice that Maycomb is filled with prejudice. It is reflected in the way the town divides itself up. Jem and Scout see it in the following areas:

- a. **Race:** *The town is divided into two groups – blacks and whites.*
 - b. **Wealth:** *The town is settled according to family wealth. The poor whites and the blacks live on the outskirts, often away from the rest of the townspeople.*
 - c. **Status:** *People like the Finches, Miss Maudie, and the Radleys live in the main part of town. They are members of families that hold positions of prominence in the town.*
 - d. **Religion:** *Much of the town is Baptist. Jem and Scout notice that the blacks have their own church.*
2. People often learn their values through examples. What do Scout and Jem learn about prejudice from Atticus's teachings and examples?

People always learn from their parents and elders. In Atticus, Scout and Jem have an excellent example. From him they learn important lessons about prejudice.

Teachings: *Atticus tells them not to judge other people until they have stood in their shoes and walked around in them. They have to come to understand others.*

Examples: *Atticus sets an example at all times because he feels the children must have a parent to look up to and respect. He treats everyone equally, whether it be his children, Boo, Tom Robinson, Raymond Dolphus, the Ewells, Cunninghams, or other townspeople. He does not allow the children to say offensive words like "nigger." He welcomes all people into his home. But most of all he defends an innocent black man when others won't.*

3. Harper Lee is definitely making a statement about prejudice in *To Kill a Mockingbird*. In a sentence or two express what you think she wants to convey to her readers regarding this issue.

Wordings will vary here, but your answer should make this point: To judge others on the basis of their race, religion, or financial status is wrong. All people deserve to be treated fairly; judgement shouldn't be passed on anyone without taking into account that person's life experience. When this is not done, injustices occur – some as horrible as the death of an innocent man.

4. Scout learns many lessons from different events and different people around her. Write about what she learns from each of the following people and events:

Scout learns many things throughout the novel. What follows are only some of the things she learns.

a. **Her teachers:**

Scout learns that authority figures are not always reasonable and knowledgeable. Yet she feels she's supposed to see things from their point of view. When she hears a teacher discuss the persecution of Jews in Hitler's Germany while remaining blind to the persecution of blacks in their community, she recognizes the hypocrisy in this.

b. **The Cunninghams:**

From the Cunninghams Scout learns about dignity. People can, and should, be proud of what they have. People must be treated with respect, no matter what their economic status.

c. **The Ewells:**

Scout comes to see how lonely Mayella is and what horrible conditions the Ewells live under. This makes her appreciate her own home situation even more. She learns that there is never an excuse for cruelty to others nor for prejudice.

d. **Boo Radley:**

Scout realizes that Boo is a human being, not some kind of monster as he's made out to be, and so should be treated with respect. Boo has a right to privacy like everyone else. She also learns that Boo would never hurt anyone; he just wants to be accepted.

e. **The lynch mob and Tom Robinson's trial:**

Through the lynch mob and trial Scout learns about injustice and racial prejudice. She learns that the justice system is not a fair one. Scout also recognizes that Atticus possesses enormous courage to be able to face the mob alone.

f. **Dolphus Raymond:**

From Dolphus Raymond Scout learns what prejudice can do. It can make adults lie about their lives. She also learns that rumours should not be listened to unquestioningly.

g. **Calpurnia and Reverend Sykes:**

Scout learns what dignity is all about through Calpurnia and Reverend Sykes. She sees that a black person has a history, a family, a community like anyone else. Scout also recognizes the hypocrisy of others towards the blacks.

5. Now think of the violence that comes from Bob Ewell. It is probably the worst, most vicious example of violence that occurs in the novel. How would you describe it?

Bob Ewell is a despicable, pathetic person. He is very violent. He hates all blacks and is willing to destroy them as well as any white person who is involved with them.

There is the violence that he commits towards his daughter Mayella. He abuses her emotionally, physically, and sexually. These are the deepest betrayals of trust that a parent can inflict on a child.

Section 4: Follow-up Activities

Extra Help

Teaching Suggestions

Students can create a character gallery using members of the class. What could be identified as a representative item of each person? (Be careful not to hurt the feelings of students in this activity. Use discretion.)

Students might write paragraphs describing someone in the class and then read paragraphs out loud so students can guess who is being described. If you want, have them pull the names from a hat.

1. On your own paper create a “character gallery” for some of the characters in *To Kill a Mockingbird*. Select at least four characters and think of how you’re going to present each one visually. Along with a portrait of each, collect and display symbols that are associated with that particular character – things that are important to each one. Here are some examples:

Scout	Jem	Boo
overalls	hole in tree	mockingbird

What does your character gallery look like? Do you have at least six characters? How did you present them? What symbols did you display to identify each of them? What other things did you identify with your characters? Did you have some of these?

- Atticus: glasses
- Heck Tate: officer’s badge
- Bob Ewell: knife
- Scout: Hallowe’en costume

If you want, take a photo of your gallery.

2. People are governed by a system of rules and laws. This system is what is known as a *code of ethics*. As you’ve seen, the present code of ethics in Maycomb is severely flawed, so you’re going to establish a new one for the town.

Create rules that cover freedom of speech, association, thought, religion, and so on. How would you want the people of Maycomb to behave in their dealings with each other?

What does your code of ethics look like? What freedoms would you give to Maycomb? How are people to treat each other on the basis of race, sex, age, religion, economic status? How would you eliminate prejudice of all kinds? How would you make sure people are treated equally and with respect? What would happen if someone broke the code? Would you see this code as being effective? How would you prevent it from failing in the same way that Tom Robinson’s trial failed?

Enrichment

Teaching Suggestions

Take the students on a field trip to the courthouse. Attend a trial.

Martin Luther King, Jr.’s speech could be read in class; perhaps a taped version can be obtained so students can actually hear him give it. There are segments available on video. Why was it such an inspiration to black people in the United States?

Raise a discussion about stereotyping.

A vocabulary list might be made up of words from novel. Hold a spelling bee using them.

1. Pretend you're Tom Robinson's lawyer and you're appealing his case. Build your case for his defence.

Upon what will you base your defence? Who will you have as witnesses? What arguments are you going to use? Have you considered any new evidence which you could use? Witnesses and evidence could be very important to your case. You should plan a strong final-summation argument which is where you present your last comments to the jury outlining why Tom is innocent. You must make this a powerful speech.

2. With the help of your librarian, research the life of the American civil rights activist Martin Luther King, Jr. Focus on his famous speech "I Have a Dream," and try answering these questions:
 - Had Atticus lived through the 1960s when King spearheaded the civil rights movement, what part might he have played?
 - What would his impression of this movement have been?
 - What would he have been doing in Maycomb to convince the people to support King?

Were you able to obtain information on Martin Luther King, Jr.? If so, you probably determined that Atticus fits the ideals of King's speech very closely. King's dream is about equality for every person, black or white. He dreams of the day when blacks and whites will sit down at the same table. His speech reflects Atticus's philosophy. Your ideas on what Atticus might have been doing had he been around for the civil rights movement should reflect this.

Section 4: Assignment

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Characters in literature are usually revealed through what the author or other characters say about them directly. They are also revealed through what they think, say, and do. You have studied descriptions of several characters in *To Kill a Mockingbird*.

Select **one** character from the novel and write a portrait of that person describing him or her in full. Support your ideas with quotations from the novel.

Evaluation Suggestions

Answers should be presented in paragraph form. Students should use specific adjectives to describe their selected characters. Support should have been presented through examples, evidence, and/or direct quotations.

Mark principally for content and concrete defence, but don't forget organization and style.

Final Module Assignment: *To Kill a Mockingbird*

1. Throughout this module you've had many opportunities to write in your Journal. Select any **two** of your Journal entries and rewrite them on the response pages. Be sure the Journal entries you select clearly demonstrate that you've put time and effort into them.

Edit your work carefully. Remember to revise and proofread.

Evaluation Suggestions

Students can select any two Journal entries. They have a wide variety from which to choose. The entries should clearly show that they involved a good amount of work.

Grade the Journal entries according to the Scale for Evaluation of Expressive Language as set out in both the Module Booklet and Learning Facilitator's Manual for Module 1 of this course.

2. Select **one** of the following topics and write an essay on it. Stick to the traditional essay format which consists of
 - an introductory paragraph
 - three or four body paragraphs
 - a concluding paragraph

Topic 1:

The Finches, the Cunninghams, and the Ewells are three separate families in the novel. Describe their differences.

Topic 2:

You never really understand a person until you consider things from his point of view ... until you climb into his skin and walk around in it.

Atticus speaks these lines. What does he mean by them? Give examples from the novel.

Topic 3:

Mayella Ewell and Boo Radley are the loneliest people in Maycomb.

Demonstrate that this statement is true. Give examples from the novel.

Evaluation Suggestions

Answers should be in traditional essay style with an introduction, body, and conclusion. Mark according to these guidelines:

Introduction:

- Is there a thesis statement?
- Has the student indicated what ideas will be developed?
- Does the student provide an effective opening for the topic?

Body Paragraphs: Are there at least three key ideas developed through explanation, support, evidence, and quotations?

Conclusion: Does the student provide a well-structured conclusion to the ideas presented?

General:

- Are the ideas presented in a discernible order?
- Is the assignment carefully written?
- Has the student paid attention to style, grammar, spelling, and sentence construction?

Section 5: *Animal Farm* - Getting Started

Key Concepts:

- **predicting**
- **setting**
- **characters**
- **propaganda**
- **satire**

Section 5 discusses the first two chapters of *Animal Farm*. It should help the students begin to comprehend the characters and setting. By following some of the suggested ways to get into a novel students are able to get over any initial reading problems. A checklist is provided to help identify areas of focus for the novel. Many activities are provided to help students reflect on their own personal experiences in order to see that novels do reflect real life. Opportunity is provided for students to interact with the characters in the novel as well as with other people in the student's immediate environment.

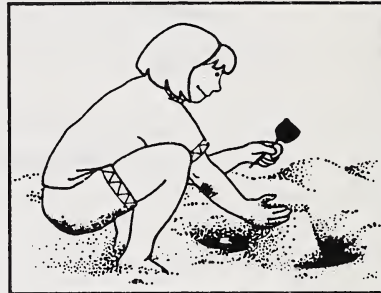
Section 5: Activity 1**Teaching Suggestions**

Create a reading centre in your classroom. Collect magazines and newspapers for reference material for topics to be discussed. What news stories or articles might be relevant to the novel? The reading centre could include other novels for comparisons or for free reading. Students could use the centre to read passages from the novel aloud to each other. Read together.

Have the students research the author's background and discuss it.

Before starting to read the novel, put the title on the board. Have students discuss what the title might mean and what the book may be about.

1. Try making some predictions yourself. Following is a strip of cartoon panels. In the blank panel provided, draw what you think will happen next.



Answers will vary. You could just draw one more panel showing the little girl getting dirtier still, but this wouldn't bring things to a satisfying close. Did you show the child going home and confronting her parents? Did you think of a funny caption?

2. In Module 5 you studied a poem by Harry and Sandy Chapin called "Cats in the Cradle." What predictions might be made about the future of the son and his family?

Answers will vary. You might have predicted this:

The son will follow in his father's footsteps. He is too busy with his career to spend quality time with his own children and so ends up neglecting his family. When his own children are grown, the son might also realize too late that there is no bond between him and his children.

Or, on the contrary, you may have made this prediction:

The son comes to a realization and stops the cycle from repeating itself. Instead of neglecting his family, he devotes time to them and develops a strong loving bond with his children.

3. a. When you watch a movie or TV show, do you like to predict what will happen next?

Answers will vary but you probably said yes. Most people automatically make predictions, even if they're not aware of it.

b. On what do you base your predictions?

Here are some of the things that may help you predict what's going to happen:

- *how the characters behave*
- *what they say and how they say it*
- *what problems the characters face*
- *where the characters are*
- *what's happening around them*

Section 5: Activity 2

Teaching Suggestions

Discuss diaries and the importance of Journals. Discuss and share Journal entries in the activities.

Students could be encouraged to start and keep vocabulary lists of new words as they proceed through the novel. Consider a spelling bee at some point with the new vocabulary words.

Discuss persuasion with the class. Show and discuss examples of persuasive techniques used by advertisers. The subject of peer pressure should prove fertile ground for constructive discussions. Who resists peer pressure best? Why? Who gives in? Who stands up for his or her convictions?

Section 5: Activity 3

Teaching Suggestions

Continue the discussion of persuasion but now speak more specifically about the idea of propaganda.

Discuss simplistic thinking, propaganda campaigns, and different ideologies.

Discuss ways in which an isolated community might more easily lend itself to being indoctrinated than a community that is not isolated might.

Have the class create its own code modelled on the Seven Commandments.

Students might write speeches using propaganda devices to get a group to act on some issue. They might also write improvisational pieces that demonstrate persuasive tactics.

Students might be encouraged to bring music and tapes of inspirational songs to listen to. Perhaps they could write their own and put them to music. They should think about the purpose that songs like "Beasts of England" serve.

1. Each of the following examples deals with a different time and place. Naturally, the time and place have a huge bearing on what happens in a story. For each scenario, what are some likely events that could occur?

Answers will vary. Here are a few ideas designed to show the wide variety of answers that are possible.

a.

Time:

- summer, 1965
- evening

Place:

- in the back alleys of Harlem in New York City

- *There's a fight between two gangs.*
- *Young children are found homeless.*
- *A teenager wants to get off the street but doesn't know how.*
- *A murder takes place in the alley.*

b.

Time:

- spring, 2041
- two-month period

Place:

- inside a space ship in another galaxy

- *There's an attack from a foreign space ship.*
- *Some equipment malfunctions.*
- *One of the passengers becomes ill. There is no doctor on board.*
- *A romance between two crew members ends, but they still have to work together.*

c.

Time:

- fall, 1990
- afternoon

Place:

- on a farm near High River

- *A poor crop means there's not enough money to send a daughter to college.*
- *An accident has occurred.*
- *A boy dreams of a future away from the farm.*
- *A young couple struggles to make a go of the farm they have just purchased.*

2. The story takes place on Manor Farm, which becomes Animal Farm. In what ways is this setting particularly isolated?

A farm is separated from other farms by distance. Because the animals are fenced in, they don't get together with the animals from other farms.

3. In what ways might the isolation of the setting be important to the future development of the story?

The farm setting makes the animals believable as characters; they become like people. Such a fenced-in society would not come into contact with other societies; therefore, things could happen on the farm that no one would know about. Help would not be available.

4. As you've probably come to realize, Manor Farm represents a country – a country in which the ruling class is overthrown by the people and a republic established.

Why is Orwell's choice of setting appropriate for this comparison? In other words, what similarities exist between a farm and a nation ruled by a monarch or a small ruling class? Can you draw any parallels between the two?

Here are a few ideas:

- *A farm, like a nation, is a self-contained unit.*
- *A farm is usually run by one person or group – the farmer or the farm family.*
- *The animals on a farm are completely controlled by the farmer. They exist for his or her benefit. The farmer has the power of life and death over them.*
- *The animals all have their allotted tasks or purposes – all aimed at the farmer's profit.*

Did you think of other similarities?

5. What is there about the physical setting – the farm – that makes it particularly susceptible to propaganda?

The farm is isolated from outside contacts – and outside ideas. Therefore propaganda is particularly effective because it is the only source of information. There's no other information available to contradict what it might say.

6. Propaganda is generally characterized by very simplistic right-versus-wrong thinking. Find evidence of this sort of thing in the doctrine of Animalism.

Answers will vary. Here are some ideas:

According to Animalism

- *all the habits of human beings are evil*

- *whatever goes upon two legs is an enemy*
- *whatever walks on four legs or has wings is good*
- *having any managerial class making decisions (for example, the farmer) involves exploitation*

Were you able to think of other examples of Animalism's black-and-white thinking?

Section 5: Activity 4

Teaching Suggestions

Discuss the concept of satire; be sure students understand it before continuing with the novel.

Spend more time on the kinds of characters represented by the animals in *Animal Farm*. Discussion of these types will recur in different forms throughout the module.

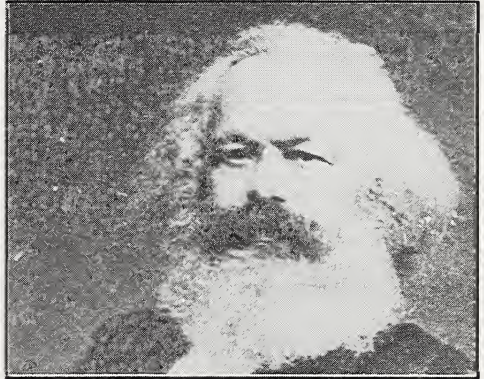
Present students with some background on the Russian Revolution. Introduce them to Marx, Lenin, Stalin, Trotsky, and Czar Nicholas II. If the class is interested, provide them with more detail.

- Following is a list of various character types. For each type fill in the name of a character from the novel who seems to exemplify it.
 - a solid, dependable worker:** *Boxer*
 - a sceptic:** *Benjamin*
 - a visionary prophet:** *old Major*
 - a weak, corrupt ruler:** *Jones*
 - a loner:** *the cat*
 - a shallow, vain flirt:** *Mollie*
 - a leader:** *Napoleon, Snowball*
 - a sly double-talker:** *Moses*
 - an outsider:** *the rats*
 - a protective mother-figure:** *Clover*

2. Keeping in mind the contribution of the Russian Revolution to the writing of *Animal Farm*, look at the following list of people who played important roles in the revolution. Identify which animal in the novel is based, to some degree at least, on each person. To do this, you may have to predict what's going to happen later in the story.

- a. **Karl Marx:** a thinker who foretold the day when the people would rise up and overthrow those who oppressed them

old Major



- b. **Leon Trotsky:** an intellectual and military leader who did much to organize the revolution and establish the new egalitarian state

Snowball



- c. **Czar Nicholas II:** the ineffectual hereditary ruler of Russia overthrown by the rebellion

Jones



- d. **Joseph Stalin:** the tough, hardened leader who later took charge of the newly created Soviet Union and turned it into a police state entirely under his control

Napoleon



Section 5: Follow-up Activities

Extra Help

Teaching Suggestions

Students might create their own crossword puzzles and multiple-choice quizzes on the first two chapters of the novel.

Discuss any vocabulary that might be giving the students problems.

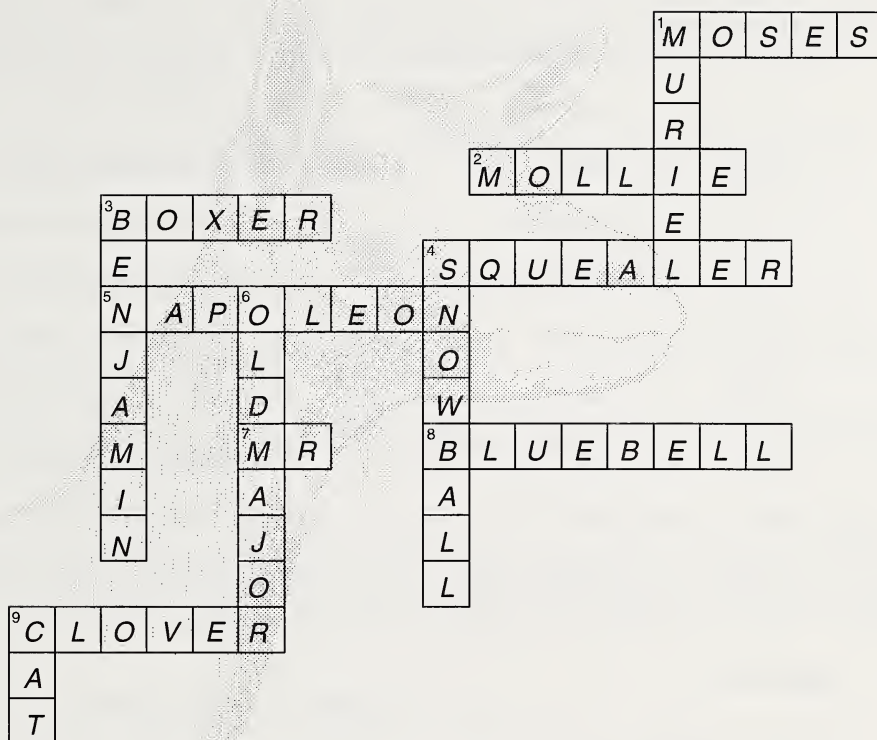
1. Demonstrate your understanding of the characters in the first two chapters of *Animal Farm* by completing the following puzzle:

Across

1. an animal who tells tales and doesn't work
2. a character who likes wearing ribbons
4. a fast-talking, little porker
5. a large, fierce-looking Berkshire boar
7. Jones, the farmer
8. one of the dogs

Down

1. a white goat
3. a character who seldom speaks and is often bad-tempered
4. an animal who is courageous in battle
6. the visionary
9. a character who votes one way one time, another way the next



2. The vocabulary list that follows consists of various terms that appear in the first two chapters of the novel. Test your comprehension by matching the definitions in Column B with the vocabulary in Column A.

Column A

<u>xii</u>	a. <i>News of the World</i>
<u>vii</u>	b. porker
<u>xix</u>	c. spinney
<u>xiii</u>	d. “Beasts of England”
<u>xiv</u>	e. trotters
<u>x</u>	f. Queen Victoria
<u>xi</u>	g. boar

Column B

i.	a brother
ii.	six feet high to the shoulder
iii.	large beets used as feed
iv.	a breed of pig
v.	the main setting for the novel
vi.	very special place up in the sky
vii.	pig raised for food

<u>xv</u>	h. paddock	viii. town near Manor Farm
<u>ii</u>	i. eighteen hands high	ix. small holes in a henhouse
<u>iv</u>	j. Berkshire	x. English monarch
<u>vxiii</u>	k. knacker	xi. a male pig used for breeding
<u>xvi</u>	l. dissentients	xii. a popular English newspaper
<u>iii</u>	m. mangel-wurzels	xiii. the song in old Major's dream
<u>ix</u>	n. pop-holes	xiv. the front hoofs of pigs
<u>xvii</u>	o. animalism	xv. a small enclosure for horses
<u>vi</u>	p. Sugar Candy Mountain	xvi. those who do not agree with the majority
<u>i</u>	q. comrade	xvii. the system of ideas set up by the pigs
<u>viii</u>	r. Willingdon	xviii. a person who buys old animals
<u>v</u>	s. Manor Farm	xix. a small clump of trees

Enrichment

Teaching Suggestions

Students can create scripts and prepare an audiotape based on scenes from the novel. They could have fun developing voices for the characters.

Students could draw the characters as they visualize them and create a bulletin board display. Keep it light and silly so students don't find this too childish.

1. Based on the information provided in the first two chapters of *Animal Farm*, draw a picture of the setting as you see it. Use your own paper for your drawing.

How did you picture the setting? Compare your drawing to those of other classmates. What you saw is probably quite different from what they might have seen. Or you might have someone else who has read the novel look it over. Had you already seen the animated movie version? How did that influence your vision of the setting?

2. The first two chapters of *Animal Farm* provide material that would make an excellent opening dialogue for a TV series. In the space provided write a five-to-ten-minute opening script for the series. Here's an example of what your dialogue should look like. Note that camera shots as well as dialogue are included.

Camera close-up on YIELD sign. Then pull back to show three eleven-year-olds on bicycles riding toward camera full tilt.

Gerry: I win! I win!

Gina: Not fair! You cut me off ...

The scene should deal only with the opening chapters. What events occur in them? Which characters appear? What do they say and do?

You might then cast some of your friends or family to play the parts. If you wish, record your opening scene on audiocassette.

There are many different directions your script can take. Did you manage to make it five to ten minutes long? What sort of characters did you create? How did you visualize them? What did they sound like? What did you have them say? What were your stage directions? Did you think of any special effects? Did you tape your production? Who did you recruit to play the parts?

Section 6: *Animal Farm* – All Aboard

Key Concepts:

- **characterization**
- **dictatorship**
- **motivation**
- **values**
- **struggles**
- **manipulation**
- **scapegoating**

Section 6 deals with the bulk of the novel – Chapters 3 to 8. It should help the students understand the development of the characters and the rising action of the plot. It is very important that students continue to write in their Journals in response to the reading of the novel. Several Journal activities are also provided to help them reflect upon personal experiences in conjunction with their reading.

Characterization is a very important aspect of this section. Students should explore how characters are presented. They should look at direct presentation – what the author or another character says directly about a character, and indirect presentation – what a character says, thinks and does and what the reader can infer from it. The students should also come to understand what motives are and explore the reasons for character behaviour.

Students should be encouraged to question their own values and those of others. An opportunity is provided to think about the struggles one undergoes to maintain certain values. Students should explore and question the difficulties people face – those inflicted by themselves and those inflicted by others.

Section 6: Activity 1

Teaching Suggestions

Students should research and discuss various dictatorships that have existed and still exist in the world. What conditions were present?

Set up activities in which students experience what manipulation is. You might bring in an unknown person or actor to take on a role and do a control or manipulation activity. The actor might use different methods of persuading the students of an idea. Did the students come to believe the actor? Discuss how individuals can be manipulated to think a certain way.

1. By the end of Chapter 5 you will have realized that Napoleon has become a dictator and seeks total control of the other animals. In what ways does Napoleon set out to become the sole ruler?

You might have noticed the following:

- *Napoleon creates his own bodyguards.*
- *He changes all the familiar routines.*
- *He creates a hero who is dead and then justifies his own actions by saying that what he's doing is what the hero would want.*
- *Napoleon sets out to discredit Snowball through lies and false evidence.*

2. Napoleon uses cruel and devious means to change the animals' impressions of Snowball. Referring to Chapters 3 to 5, list several methods he uses to discredit Snowball. Record them in the chart that follows:

Answers will vary somewhat. You may have observed the following points:

Chapter 3:	<i>Napoleon uses Squealer to contradict, or go against, Snowball's plans. Squealer is very tricky in his approach.</i>
Chapter 4:	<i>Napoleon allows Snowball to become a hero. This puts Snowball into the limelight so that his actions can be questioned.</i>
Chapter 5:	<i>Snowball develops many plans, and Napoleon fights them so that the animals are forced to take sides between Snowball and Napoleon. Then Napoleon calls in his vicious dogs to run Snowball off the farm.</i> <i>Napoleon creates fear in the animals</i>

3. In *Animal Farm* how does Benjamin act toward the events that occur around him?

Benjamin is a cynic. He doesn't become enthusiastic or excited. Often he seems bad-tempered. Benjamin's long life has led him to be distrustful; he's a survivor and believes that life is likely to go on much as before.

4. As readers, we see what Napoleon is up to before most of the animals do. There are several things that happen in Chapters 3, 4, and 5 that give us clues that things aren't going just as they should. Some of these things are noticed and questioned by various animals. Others are things that only you, the reader, will have noticed. Can you identify some of these things?

There are many things that you may have noticed. How many of these were you able to spot?

a. **Things the animals notice:**

- *The milk and apples are disappearing.*
- *Napoleon and Snowball send the pigeons to teach the animals of other farms.*
- *Jones and other men attack the farm again. Mollie avoids the fight.*
- *Foxwood and Pinchfield begin rumours to discredit the new Animal Farm.*
- *Mollie disappears and is found pulling a cart for the owner of a tavern.*

b. **Things the reader notices:**

- *Napoleon is taking puppies and training them in secret.*
- *Squealer contradicts everything Snowball says. The pigs get special privileges.*
- *There's a rivalry between Snowball and Napoleon. Napoleon manipulates all of Snowball's plans and ideas.*

Section 6: Activity 2

Teaching Suggestions

There are many well-known people past and present, who could be said to have inspired others. Students can research such people and prepare a bulletin-board display. What characteristics did these people have in common? The students might go on to play the character. They might dress like the character and identify a voice for the character. A television interview could be prepared of the character with one person playing the role (like Patrick Watson's *Witness to Yesterday* television show from the 1970s). Film the interview if you have the use of a VCR.

The students might do a study on Canadian heroes. Some might be people like Nellie McClung and the other key Alberta women, Wop May and other early aviators of the North, Terry Fox, Rick Hanson, and so on. Students could prepare speeches about their hero and give a talk before the class.

Have students sit in pairs facing each other. Tell them they have a minute to observe everything they can about their partner. Then they must turn back to back and record everything they can remember about what their partner looked like – colour of hair, eyes, and so on and what the person was wearing. They must use precise diction. The activity evaluates the student's ability to observe carefully and use exact adjectives for description.

1. All of the following people have to look for motives in different situations. Why would each group want or need to find motives in certain situations?
 - a. **police officers:** *They must find motives to help discover who has committed crimes.*
 - b. **lawyers:** *They must find motives to determine who is guilty and who is innocent. They must establish reasons as to why someone would have committed a crime.*
 - c. **psychologists:** *They must determine why people behave in certain ways.*
 - d. **parents:** *They must understand why their children behave as they do so as to be able to communicate with them and be effective parents.*

2. a. In Chapters 3 to 5 Snowball shows that he possesses qualities that would inspire the other animals. He demonstrates these qualities on several occasions. What things does he do for others? List them here.

Do you have some of these qualities written down?

- *Snowball is an idealist who works for the good of all animals.*
- *Snowball teaches the animals to read so that they can make their own decisions.*
- *He plans an effective strategy for the Battle of the Cowshed.*
- *He inspires pride in the animals and helps them feel strong as a community.*
- *Snowball develops most of the plans for the animals.*
- *He proposes building a windmill to produce power to heat the farm and to do the animals' work for them.*

- b. Find some quotations from the chapters you've just read that describe Snowball directly and write them here. What motive is revealed by each one?

Here are some quotations. You may have found others.

Quotations	Motives
<ul style="list-style-type: none"> • <i>Snowball also busied himself with organizing the other animals into what he called Animal Committees. He was indefatigable at this.</i> • <i>Snowball, who had studied an old book of Julius Caesar's campaigns which he had found in the farmhouse, was in charge of the defensive operations. He gave his orders quickly, and in a couple of minutes every animal was at his post.</i> • <i>Snowball now gave the signal for the charge. He himself dashed straight for Jones. Jones saw him coming, raised his gun, and fired Without halting for an instant Snowball flung his fifteen stone against Jones's legs.</i> • <i>Snowball did not deny that to build [the windmill] would be a difficult business But he maintained that it could all be done in a year. And thereafter, he declared, so much labour would be saved that the animals would only need to work three days a week.</i> 	<ul style="list-style-type: none"> • <i>Snowball is motivated by his concern for the other animals.</i> • <i>He was motivated by a desire to achieve what was best for the animals. He did not want to be them greatly harmed or overburdened.</i> • <i>Snowball is motivated by courage. He also is fair in that he is willing to endanger himself. He does not shirk his responsibilities.</i> • <i>Snowball is motivated by honesty. He is genuine in his desire to help the animals.</i>

3. Boxer and Clover possess qualities that make them good examples to the other animals. List some of the ways in which they serve to inspire others.

Answers will vary. Did you think of some of these qualities? Boxer and Clover are very stable and extremely reliable. The others can count on them. They are very hard workers. They are also very committed to all the other animals. Boxer and Clover both possess compassion for others. They are innocent in their ways – possibly naïve – very faithful, and kind. They never lose hope for a better life for the animals.

Section 6: Activity 3

Teaching Suggestions

Discuss what makes students act a certain way. Why do they do or not do something? Explore motives.

The students might like to read some of the chapters aloud to each other, and then discuss what happens. How are the characters being shaped?

A discussion could take place about the values that are tested during wartime – for instance if there were to be a world war today, what personal struggles would different individuals undergo? Perhaps the students could interview other students and various adults to get their feelings about whether or not they would choose to go and help in the fight.

Have students explore different kinds of struggles that people face due to such things as

- age
- religion
- sex
- race
- education level
- economic status
- background history

Have students pretend to be one of the characters in the book and then explain that person's values and struggles.

1. Recognizing the struggles that others experience often helps you identify your own. State at least one struggle you feel each of the following characters faces.

There are several possible answers. Your answers may come close to these:

Snowball	<i>He struggles to create a better society for all the animals. He struggles against Napoleon's jealousy.</i>
Napoleon	<i>He desires power; he's selfish, greedy, and jealous of Snowball.</i>
Boxer	<i>He pursues what's good for all animals. He challenges the pigs on their changing of the rules.</i>
Clover	<i>She compares the old life with the new and continues to hope for a better life for the animals.</i>
Mollie	<i>She's self-centered, vain, and spoiled. Mollie is a coward who hides during the Battle of the Cowshed.</i>
Squealer	<i>He uses lies and deceits to manipulate the animals.</i>

2. How does each of the preceding characters handle the struggle(s) you've identified? Is this a constructive or destructive way to react?

Your answers here will depend upon your responses to Question 3. Perhaps you had something like the following answers:

Snowball	<i>He's too busy with his ideas to recognize how serious a threat Napoleon is. He overlooks Squealer's actions. This is a negative response.</i>
Napoleon	<i>He uses brute force. He's not concerned about values nor about others. This is a negative response.</i>
Boxer	<i>He is too kind and honest and accepts everything the pigs say. He is too trusting. This is a negative response under the circumstances.</i>
Clover	<i>Clover questions some of the actions of the pigs but is too trusting and accepting. This can be seen as a positive and a negative response because of the circumstances the animals are in.</i>
Mollie	<i>Mollie avoids conflicts. She likes to be pampered. She runs away from animal farm. This is a negative way to respond.</i>
Squealer	<i>Squealer manipulates the animals in every way he can. He is a coward who hides behind Napoleon or the dogs to enforce his ideas. This is a negative response.</i>

Section 6: Activity 4

Teaching Suggestions

Return to the issue of propaganda and reinforce the idea of manipulation. Perhaps students could prepare a display of advertisements from magazines and newspapers that are particularly strong examples of manipulative techniques used by the media.

Have students identify how the ads persuade them to do something. What techniques are used in similar advertisements? For example, do they use a famous person to endorse the product? Do they use statistics? Do they use colourful, nice-sounding words? Have the students write their own advertisements for a specific idea or product.

Have the students conduct a classroom election for which they select candidates and campaign managers. They should launch their campaigns to convince others to elect their candidate. They might want to make posters and slogans.

Discuss the use of scapegoating. Brainstorm situations of all sorts in which scapegoating occurs.

1. Are there other cruel acts committed against individual animals? List examples that stand out in your mind and explain them briefly.

Did you consider some of these possibilities?

- *When the new windmill falls in November, Napoleon orders another one to be built over the winter. The pigs exploit the animals.*
- *During one hard winter grain has to be bought. The hens are told to lay four hundred eggs a week to be sold. The hens rebel and are starved until they do as they are told. Nine hens die.*
- *Napoleon announces that there are spies and enemies all around. In order to make his point, he persuades four pigs to confess to the other animals that they were on Snowball's side. Napoleon then orders their throats to be slit as punishment. The act instils fear in the animals.*

2. Some animals in particular demonstrate the highest quality of goodness. Give some examples of those you feel would best exemplify this goodness. Explain why you feel they serve as examples to others.

Several animals serve as examples. Here are some likely candidates:

- *Boxer defends Snowball without realizing that he's putting himself in danger by doing so. After the four pigs have their throats slit, Boxer still thinks the animals are at fault in some way. Perhaps if they work harder everything will be better.*

- *Clover is very motherly and compassionate to all the animals.*
 - *Boxer believes the commandment that no animal should kill any other animal, and he feels that this includes the stable boy as well. He is upset when he knocks him down.*
 - *Clover finds out that Mollie has been socializing with the humans, but she does not tell her secret to the other animals. She shows good sense.*
 - *Benjamin may seem bad-tempered, but he is devoted to Boxer.*
3. Examine how Snowball is made into a scapegoat by tracing Napoleon's lies about him from Chapters 6 to 8. Mention some of these lies here:

Napoleon is very cruel toward Snowball. Did you pick out some of the same points as are listed here?

- *The animals protest when Napoleon tells them that they must trade with the humans for things like nails and string. The animals remember that they all agreed to avoid having anything to do with the humans. Squealer tells them so such rule was ever written down. He says Snowball was the one who made up the rule.*
- *During a November storm the first windmill falls. Napoleon blames Snowball for plotting to destroy it.*
- *When anything else goes wrong on the farm, Snowball is blamed for it.*
- *Squealer supposedly finds secret papers that prove that Snowball is a traitor who was working with Farmer Jones.*

Section 6: Activity 5

Teaching Suggestions

Encourage the students to read and talk about other novels and stories they've read that deal with fear and courage. Perhaps they could be asked to write or draw a comic strip of their own stories of fear and courage. They might also choose to prepare a comic strip on a specific episode of the novel.

Students could collect articles and newspaper clippings that demonstrate fear and courage. Have them select specific passages or quotations that deal with these emotions.

Have a discussion about the kinds of experiences that would test a person's fears and courage. Talk also about types of characters and how they handle fear or courage.

Have students write a paragraph expressing the disgust they feel about one of the characters.

Students might identify unfair situations in the novel.

The students might be asked to explore the lives of people in the world who have shown courage in the face of adversity.

Students might see a movie or TV show and discuss how the characters face their fears. What things in the environment created these fears?

The students might explore a time when their conscience or the conscience of someone they know was swayed by majority rule. They should discuss whether something different should have been done rather than agreeing with the dominant opinion. Were any fears present?

Can the students place themselves in the roles of some of the characters in the novel and judge whether they would have the courage to stand up to some of the other characters? For example, they could pretend to be Boxer and think about what it would be like to stand up to the pigs.

1. Read the quotations that follow, each of which shows an example of courage or of fear. Then select **one** of them that shows courage and **one** that shows fear, and write a paragraph for each in which you explain the fear or courage and suggest some reasons for it.
 - i. When the boulder began to slip and the animals cried out in despair at finding themselves dragged down the hill, it was always Boxer who strained himself against the rope and brought the boulder to a stop. To see him toiling up the slope inch by inch, his breath coming fast, the tips of his hoofs clawing at the ground, and his great sides matted with sweat, filled everyone with admiration.
 - ii. The four young pigs who had protested when Napoleon abolished the meetings raised their voices timidly, but they were promptly silenced by a tremendous growling from the dogs.
 - iii. When they were all gathered together, Napoleon emerged from the farmhouse, wearing both his medals ... with his nine huge dogs frisking round him and uttering growls that sent shivers down all the animals' spines. They all cowered silently in their places, seeming to know in advance that some terrible thing was about to happen.
 - iv. At this sight the animals' courage returned to them. The fear and despair they had felt a moment earlier were drowned in their rage against this vile, contemptible act. A mighty cry for vengeance went up, and without waiting for further orders they charged forth in a body and made straight for the enemy.

You should have selected either Quotation i or iv as an example of courage and either ii or iii as an example of fear. Your reasons for each choice will vary.

a. **fear (paragraph _____):**

If you chose Quotation ii as your example of fear, you might have noticed that the pigs are young and would fear anyone who is older and perhaps wiser. The young are often afraid to question decisions made by their elders because it is assumed that older people know more. The young pigs fear the fierce dogs. Obviously they would not only be intimidated but also afraid of being attacked by them.

If you chose Quotation iii, you might have talked about the fears that are present when one is confronted by an authority figure. Napoleon wears his medals which symbolize his success in battle; therefore, the animals would fear his strength. The nine ferocious dogs also inspire fear. The animals would be afraid that all nine of them might gang up on one animal alone. The dogs are not friendly and could easily injure or kill any of the animals.

b. **courage (paragraph _____):**

If you chose Quotation i as your example of courage, you may have talked about Boxer's concern and love for the other animals. Boxer takes on a lot of the work so that the other animals will not have to labour so hard. He's physically very strong and shows courage in accepting the heavy work load. Boxer doesn't accept any kind of defeat. He is so full of goodness that he would feel badly about the despair of the other animals.

If you chose Quotation iv, you may have talked about the animals' rallying together as one group to defeat the enemy. The animals are driven by the pursuit of their own goals. They are not prepared to have the enemy take something away from them for which they have worked so hard. The animals are united in how they feel, so they react together in one strong group.

2. At the Battle of the Cowshed, Snowball showed a great deal of courage. Later, as part of his plan to discredit Snowball, Napoleon gradually "changed" Snowball's role in the battle until it seemed as though he hadn't shown courage at all – very much the opposite, in fact.

George Orwell was very concerned by how dictators often rewrite history in order to make it suit their ends. Just as Napoleon discredits Snowball, so did Joseph Stalin discredit Leon Trotsky. Do you think it's possible through propaganda to change people's memories – to make them believe that things happened differently from how they remember them? Explain your answer.

Answers will vary, but in our century many governments have gone to great lengths to destroy all accounts of events that differ from the official version of history. Eventually, many people do begin to distrust their own memories when there is nothing left to corroborate or reinforce them. After a generation or two, of course, no one is left who remembers how things really were.

Section 6: Follow-up Activities

Extra Help

Teaching Suggestions

Students might show an interest in Orwell's use of names. If so, have them research their own names or the names of friends and family. Bring to class a book giving the meanings of names.

Select passages to be read orally. Question students on satirical elements to ensure that they're picking up on what they should.

1. In a satire like *Animal Farm* the names of characters are often significant. Earlier in this module you looked at the significance of the name Orwell chose for the boar Napoleon.

Following is a list of other characters' names. Suggest reasons why Orwell chose each of them.

This activity could be fun for you and at least one other person. It would be interesting to see what ideas both of you come up with. Were any of your ideas similar? You may have suggested some of the following:

- a. **old Major:** *He's the senior leader on the farm and is near death when the novel begins. He is a person in command, like a major in the army.*
- b. **Squealer:** *He has a high-pitched, shrill voice. He tells on the animals, including Snowball, reporting to Napoleon like an annoying, whiny child. He shows no signs of courage.*
- c. **Boxer:** *Boxer is a very powerful animal. He can muscle his way out of the toughest situations. No matter how often he's knocked down, he gets up and continues on, like a determined boxer in the ring.*
- d. **Snowball:** *He is big and round and roly-poly. He is gentle and soft-hearted. Unlike Napoleon, his motives seem pure – like, white, clean snow.*
- e. **Moses:** *He wants to lead the animals to Sugar Candy Mountain – a beautiful place where there is only good. In that way he is like the biblical Moses who led his people out of bondage toward the promised land.*
- f. **Mr. Whymper:** *He is apparently a complainer, but his attacks are ineffectual.*
- g. **Mr. Jones:** *He seems to fit the description "like the Joneses" in that he is the typical human. He symbolizes humanity.*

2. Often people reread books they've enjoyed or certain chapters of such books. In this way it is possible to get a better understanding of characters and events. Select one or two chapters in *Animal Farm* and with at least one other person reread those chapters out loud. Discuss some of the passages together. What meanings does each of you get from these passages?

You will have selected your chapters for a variety of reasons. You might even have chosen to reread all the chapters you've read so far. As you read the chapters aloud, talk about the characters. Can you find adjectives to describe the animals?

Enrichment

Teaching Suggestions

The Enrichment activity would probably best be conducted as a class project. Do it only if students showed sufficient interest in previous research of the Russian Revolution and its aftermath. If you do this activity, stress the similarities between Stalin's techniques of governing and Napoleon the boar's methods.

Find a book that covers the events of the Russian Revolution and the early years of communism in that country. Don't get a massive text that goes into great detail; all you need is an overview. Ask your librarian for help if necessary.

When you've got the book, look up the following:

- Karl Marx – his teachings, especially the *Communist Manifesto*
- V.I. Lenin
- Joseph Stalin
- Leon Trotsky
- Stalin's purges – especially the "Great Terror" of the 1930s
- five-year plans

List in point form some of the similarities you note between what occurred in the Soviet Union and the events of *Animal Farm*.

Did you find your research interesting? Did you see any similarities between Marxist philosophy and old Major's ideas? Do you see some aspects of Lenin as well as of Marx in old Major? What similarities do you see between Napoleon and Stalin – especially in the way Stalin "purged" Trotsky and others he felt threatened by? Do you see how Snowball was like Trotsky? Is there any similarity between Stalin's five-year plans and Napoleon's methods of running Animal Farm?

Section 7: *Animal Farm* – The Whole Picture

Key Concepts:

- endings
 - happy
 - unhappy
 - indeterminate
 - surprise
- victimization
- sympathy
- point of view
- inferring

Section 7 explores the final chapters and the ending of the novel. The students should explore what they've learned about themselves and others through the reading of *Animal Farm*. They should explore the types of reading they enjoy and recognize their ranging interests.

This section takes up the themes that concern victimization and sympathy. Work is also done regarding the point of view used in *Animal Farm*. The novel expects readers to infer a great deal, and it's important that students are, in fact, doing this.

Section 7: Activity 2

Teaching Suggestions

You might have the students set up an art gallery. They can do this by dividing their gallery into "Heroes," "Good Folk," and "Rogues." They can then draw or paint pictures as well as collect objects to place in this gallery. These objects should in some way represent each character. For example, Mollie might be identified by a ribbon.

Students could write letters to the different characters either supporting, encouraging, or chastising them.

Students could create "wanted" posters of the "criminals" in the novel. In the poster they should explain the crimes of which the characters are accused.

Have students put together an entire newspaper based on the novel. They could write articles and draw or collect pictures to fit the various incidents in the book. These incidents could fit under such headings as these:

- News Items
- Feature Articles
- Editorials
- Sports Items
- Entertainment
- Classified
- Obituaries

The students might write poetry dealing with different forms of victimization. Make the poems into a book.

The whole topic of victimization can be explored through newspaper and magazine articles or through examples students know about.

Section 7: Activity 3

Teaching Suggestions

Students could prepare eulogies for a character from the novel.

Have students imagine themselves in situations where sympathy might be required. They might actually role-play some of these situations. In them they are confronted by unpleasant choices but they realize they must take charge of their lives. What would they do in these situations? Give them specific situations if necessary.

Students might write an entry in one of the characters' diaries detailing events of the novel from that character's perspective.

Encourage students to explore their feelings about particular situations in the novel.

Have students reread their Journal entries and then share them with each other.

1. Boxer faces many tough situations. He's challenged by Napoleon and the dogs, yet he still maintains his loyalty toward Napoleon.

- a. In what way can Boxer be considered a true hero of *Animal Farm*?

You may have noticed many things about Boxer. His most obvious qualities are his fundamental goodness and his willingness to work. Boxer uses his strength to take on much of the workload himself so the other animals can have it easier. Boxer has such a dedication to the farm that he never thinks of himself. He works for others. He also never questions the fact that others might not be operating from the same motivation as he is; that other animals may in fact be evil and selfish.

- b. Why might you feel sorry for Boxer?

Boxer's situation is one of the saddest of all the animals. He works so hard. The pigs take advantage of him. Then when he can no longer work, he ends up going to the slaughterhouse, the very place he was told he would be sent under Jones' rule. Boxer had believed he would see retirement after a life of dedicated service.

- c. Why might you, by contrast, feel frustration and anger with Boxer?

Boxer does not see what is really happening around him. His intense loyalty and belief in the goodness of other animals blind him to the reality of Animal Farm and the true nature of Napoleon. He is being used by Napoleon. Boxer's efforts are not bringing the animals closer to a utopian state, but rather to a brutal totalitarian state.

- d. After Boxer is gone, the pigs dishonour him. What is it that they do?

The pigs buy a case of whiskey with the money they obtain from selling Boxer to the knacker. Then they hold a banquet in memory of Boxer where they drink the whiskey.

2. In the final chapter you will probably find reason to sympathize with most of the animals on *Animal Farm*. The pigs commit the final betrayal of the other animals. What is it that they do?

There are perhaps several ways in which the pigs betray the other animals. Do you have some of these?

None of the animals sees retirement even though the farm becomes prosperous. They never receive the comfort of warmth from the electricity, even though the windmill is working. The pigs use the windmill for their own profit. The animals never experience the ideal society for which they work so hard. In some ways they are worse off than they were under the Jones's rule. The pigs, by contrast, luxuriate in comfort.

The pigs and the dogs are the only animals who enjoy the successes of the farm. The pigs adapt the Seven Commandments to suit themselves. They also take on all the negative characteristics of the very humans against whom they had rebelled. The pigs become like the humans, so the animals once again live under tyranny.

Section 7: Activity 4

Teaching Suggestions

Point of view is important in *Animal Farm* in that much of the irony hinges on the reader's being aware of things of which the animals aren't. However, the issue is tricky because, while technically the point of view is omniscient, for the most part the narrator limits himself to an objective recounting of events. Be sure students grasp this fact.

Have students search out specific instances in which the narrator does see into the minds of characters.

If students are having problems making inferences, select more passages from the novel and have them draw inferences from them either as a class or in small groups.

1. a. From what perspective, or point of view, is *Animal Farm* written?

You may have had some problems answering this question. For the most part the point of view is objective. The readers are simply told what happens and are left to make inferences about motives and meanings. Sometimes, however, the omniscient perspective is employed and readers are told what particular characters are thinking. Usually when this happens the information that the readers are given about what the animals are thinking is very general. Rarely do the readers see right into the mind of an individual character in any great detail.

- b. Explain why Orwell might have decided to use this point of view.

Answers may vary here. The uninvolved, largely objective account of the increasing horrors that occur at Animal Farm makes those events seem even more terrible. The matter-of-fact account of events contrasts with what readers feel about them. Another reason for the use of this perspective is that it enables readers to compare what they are quick to realize is going on at the farm with the animals' slower understanding. This heightens the tension readers feel and increases their sense of revulsion at what's happening at Animal Farm.

Did you think of other reasons?

2. Following is a list of three factual statements taken from the novel. For each, tell what inferences the reader is able – and expected – to make.
 - a. (at the Battle of the Windmill)

Even Napoleon, who was directing operations from the rear, had the tip of his tail clipped by a pellet.

Here the reader realizes that Napoleon is being cowardly, staying as far away as he can from the action. That is why just his tail is clipped.

- b. Muriel read the Commandment for her. It ran: “No animal shall kill any other animal *without cause*.” Somehow or other, the last two words had slipped out of the animals’ memory. But they saw now that the commandment had not been violated; for clearly there was good reason for killing the traitors who had leagued themselves with Snowball.

Here the reader makes the inference that the pigs have changed the Commandments. They’re breaking their own rules and then covering up.

- c. (after the pigs had been drinking in the farmhouse)

He called the animals together and told them that he had a terrible piece of news to impart. Comrade Napoleon was dying! ... As his last act upon earth, Comrade Napoleon had pronounced a solemn decree: the drinking of alcohol was to be punished by death.

By the evening, however, Napoleon appeared to be somewhat better, and the following morning Squealer was able to tell them that he was well on the way to recovery. By the evening of that day Napoleon was back at work, and on the next day it was learned that he had instructed Whymper to purchase in Willingdon some booklets on brewing and distilling. A week later Napoleon gave orders that the small paddock beyond the orchard, which it had previously been intended to set aside as a grazing-ground for animals who were past work, was to be ploughed up. It was given out that the pasture was exhausted and needed re-seeding; but it soon became known that Napoleon intended to sow it with barley.

*This passage is unusual in **Animal Farm** in that, in part at least, it’s amusing. Readers realize that Napoleon has drunk to excess and is suffering from a severe hangover. Like many people in such a state, he regards alcohol as an evil and something to be avoided. However, when he recovers, true to “human” nature, he recalls only the pleasure of his intoxicated state and decides to take up the making of beer and whiskey. Hence his decision to grow barley.*

3. A change occurs in Clover as she begins to see things in a different way and to understand what’s actually happening. In what ways does she show that she’s changed?

No doubt you noticed some of these changes:

When Boxer thinks that perhaps the animals are to blame and maybe things would be better if they worked harder, it is Clover who sees that their ideal society of freedom and equality does not exist. Instead there is just fear and suspicion.

Clover is the first to see a pig walking on its hind legs. She goes to check what the Seven Commandments said. Clover leads the way to the farm house when the animals hear the loud laughing and singing.

It is also Clover who stares in disbelief as she looks at the pigs one by one. She sees the faces of the pigs are now the same as those of the humans.

4. The final chapters provide clues that Clover is seeing things differently.

Find at least **two** examples of such clues and quote them. Then explain what they mean. Use the chart that follows for your answers:

There are several lines you could have chosen and here are two examples. Did you choose the same ones?

Quotations	Explanations
<i>Benjamin felt a nose nuzzling his shoulder. He looked around. It was Clover. Her old eyes looked dimmer than ever ... 'My sight is failing'</i>	<i>Clover is very sad about what she sees. Perhaps her eyes are tricking her. She needs a second opinion from Benjamin to verify what she sees which is often the way in real life. A person wants a second opinion in order to be sure of something.</i>
<i>What was it that had altered in the faces of the pigs? Clover's old dim eyes flitted from one face to another. Some of them had five chins, some had four, some had three. But what was it that seemed to be melting and changing?</i>	<i>Again Clover seems to not believe what she sees. She has a hard time figuring out exactly what is going on. Humans often experience this reaction towards change, especially at first when it is subtle.</i>

Section 7: Follow-up Activities

Extra Help

Teaching Suggestions

Students might want to become characters from the novel for the day. They'd dress and act and speak as the character might for the whole day. Encourage them to maintain their characters at all times.

Students could play charades about particular characters or incidents.

Have students find songs that express something one of the characters might feel or which might be similar to some of the characters' experiences. Have a listening period in which students explain why they chose certain songs. Students might also bring in songs that relate to a particular theme in the novel. Collages can also be created around particular themes.

1. The personalities of the characters in *Animal Farm* are revealed mainly by what they say and do. Here are some quotations taken from the novel. Decide what specific character trait is revealed by each one.

Answers will vary in wording but will probably be much like what follows:

- a. Squealer says

“... The whole management and organization of this farm depend on us. Day and night we are watching over your welfare. It is for *your* sake that we drink that milk and eat those apples.”

Here Squealer is shown to be *dishonest, manipulative, slick, persuasive, sneaky*.

- b. “I have no wish to take life, not even human life,” repeated Boxer, and his eyes were full of tears.

Here Boxer is shown to be *kind, gentle, compassionate, caring*.

- c. Napoleon acted swiftly and ruthlessly. He ordered the hens’ rations to be stopped, and decreed that any animal giving so much as a grain of corn to a hen should be punished by death.

Here Napoleon is shown to be *cruel, ruthless, vicious*.

- d. Boxer says,

“I do not understand it. I would not have believed that such things could happen on our farm. It must be due to some fault in ourselves. The solution, as I see it, is to work harder. From now onwards I shall get up a full hour earlier in the mornings.”

Here Boxer is shown to be *naïve, dependable, trusting, loyal*.

- e. As Clover looked down the hillside her eyes filled with tears.

Here Clover is shown to be *compassionate, caring, sensitive, gentle*.

2. Following is a list of adjectives and a list of characters from *Animal Farm*. Select the adjectives that best describe the personalities of the characters named and write them in the space provided. More than one adjective may apply to any character.

Adjectives:

- | | | |
|-----------------|----------------|---------------|
| • moral | • cruel | • kind |
| • sentimental | • just | • fair |
| • immature | • mature | • gentle |
| • caring | • insensitive | • perceptive |
| • ignorant | • shy | • intelligent |
| • naïve | • prejudiced | • mean |
| • compassionate | • manipulative | • lonely |
| • persuasive | • dishonest | • ambitious |
| • loyal | • frivolous | • sneaky |
| • dependable | • cynical | • greedy |
| • selfish | | |

Answers may vary somewhat, but should look something like the following:

Characters:

a. **Napoleon:**

- | | |
|-----------------------|---------------------|
| • <i>cruel</i> | • <i>immature</i> |
| • <i>insensitive</i> | • <i>mean</i> |
| • <i>manipulative</i> | • <i>persuasive</i> |
| • <i>dishonest</i> | • <i>ambitious</i> |
| • <i>sneaky</i> | • <i>greedy</i> |
| • <i>selfish</i> | |

b. **Clover:**

- | | |
|------------------------|----------------------|
| • <i>kind</i> | • <i>sentimental</i> |
| • <i>fair</i> | • <i>gentle</i> |
| • <i>caring</i> | • <i>naïve</i> |
| • <i>compassionate</i> | • <i>dependable</i> |

c. **Mollie:**

- *immature*
- *ignorant*
- *naïve*
- *frivolous*

d. **Boxer:**

- *kind*
- *gentle*
- *naïve*
- *loyal*
- *fair*
- *caring*
- *compassionate*
- *dependable*

e. **Benjamin:**

- *cynical*
- *perceptive*
- *fair*
- *loyal*
- *dependable*

f. **Squealer:**

- *cruel*
- *insensitive*
- *persuasive*
- *ambitious*
- *greedy*
- *immature*
- *manipulative*
- *dishonest*
- *sneaky*
- *selfish*

Enrichment**Teaching Suggestions**

Scapegoating is a very common phenomenon in our lives. Try turning the second question in the Enrichment activity into a class project. Set up a bulletin-board display of news articles, photographs, or anything else that show scapegoating going on.

1. As you learned in this section, point of view is very important to *Animal Farm*. You could have fun experimenting with the perspective by changing it from an objective to a first-person viewpoint.

Pretend you're Napoleon. Recount some event in the novel from his point of view. Really take on his character and try to see and portray things as he would.

Did you have fun with this activity? Were you able to “get into” Napoleon’s character and try to see and express things as he’d do? What did you learn from this shift in point of view?

2. In the preceding section, you looked at how Napoleon sets Snowball up as a scapegoat. Scapegoating is something Napoleon uses throughout his dictatorship.

Are dictatorships the only political systems that make use of scapegoats? Can you think of situations in the political life of Canada, Alberta, or your community in which scapegoating has played a role? If you can't think of any at the moment, keep your eyes open and see if you can spot it going on as you read the paper or listen to newscasts.

Scapegoating goes on everywhere, at all levels of life. The child who screams "It's not my fault; Billy made me do it!" is creating a scapegoat. At the political level it can be spotted remarkably often in our society. How often have you heard political leaders blamed for economic problems beyond their control? Have you ever heard people blaming decisions to allow more immigrants into the country for their own inability to get the jobs they want? Have you noticed how every new party in political power blames its predecessor for the "mess" the country is in? The list goes on and on.

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Section 7: Assignment

Snowball is banished from *Animal Farm* early in the novel. Yet he remains an important character throughout the rest of the story. What purpose does he serve after his banishment? Provide examples to support what you say.

Evaluation Suggestions

The students should present one or two arguments explaining how Snowball remains important. They must have identified the purpose that Snowball serves even after he is banished and include specific examples from the novel.

Answers should be in paragraph form. Mark for content, organization, and style, but emphasize content. Look for concrete details supporting their ideas. Essentially, answers should show that Snowball served as a scapegoat for everything that went wrong at Animal Farm and as a common enemy that instilled fear in the animals, thereby uniting them behind Napoleon, the "protector."

Section 8: *Animal Farm* – Of Interest to All

Key Concepts

- satire
- irony
- symbolism
- allegory
- fable
- theme

Section 4 wraps up the study of *Animal Farm*. The concept of satire is picked up again and expanded upon. Irony, an important element in the novel, and symbolism are examined and the novel is discussed in terms of its allegorical qualities. The parallels between this novel and a traditional fable are discussed. And since all fables have morals, discussion leads naturally to a look at the themes of *Animal Farm*.

Section 8: Activity 1

Teaching Suggestions

Have students photograph and collect symbols from the community at large.

Students can do a study of fables, legends, and myths. Stories they write could be compiled in booklets.

Read a few of *Aesop's Fables* to the class and discuss their similarities to and differences from *Animal Farm*.

Be sure students understand the irony in *Animal Farm*. Have them look up particularly ironic passages and challenge others to explain the irony.

A study of political satire might be undertaken. Collect political cartoons as well as those such as "Herman," "Bizzaro," and "The Far Side," and have students see if they can figure them out.

- Up until now the satirical elements of *Animal Farm* that have been stressed are those based on the communist dictatorship in the Soviet Union. Thinking more broadly, however, you can see that Orwell was pointing out flaws in human nature, societies, and political organizations in general. Napoleon, for example, can be seen as an embodiment of such vices as deceit, a thirst for power, and cruelty. These vices can be found in many different forms, all over the globe.

Look at the other characters in *Animal Farm*. Suggest other human vices or weaknesses that you think Orwell was pointing out.

Answers will vary, but here are a few ideas:

- *Mollie represents superficiality and selfishness.*
- *Moses represents deceit.*
- *Squealer represents a servile willingness to help those who can benefit him.*
- *Boxer, though an admirable character, also demonstrates an inability – or unwillingness – to confront an unpleasant truth.*
- *The cat stands for an unwillingness to get involved in a cause larger than oneself.*

Did you think of others?

2. Read the following quotations from *Animal Farm*, each containing an example of dramatic irony. Explain the irony in each of them.

Irony can be a difficult term to deal with. Did you come close to saying something like the following?

- a. Nobody stole, nobody grumbled over his rations, the quarrelling and biting and jealousy which had been normal features of life in the old days had almost disappeared. Nobody shirked – or almost nobody. Mollie, ... had a way of leaving work early on the ground that there was a stone in her hoof. And the behaviour of the cat was somewhat peculiar, ... when there was work to be done the cat could never be found.

Hint: This incident occurs early after the animals succeed in their rebellion.

The animals believe that their world will be a happy one after the Rebellion. They do not notice the behaviour of some of the animals around them. They expect all the animals to work together for the good of all. That will not happen; the reader can already see the signs.

- b. [The cat] was seen one day sitting on a roof and talking to some sparrows who were just out of her reach. She was telling them that all animals were now comrades and that any sparrow who chose could come and perch on her paw; but the sparrows kept their distance.

The cat appears very friendly toward the sparrows just so she can catch one of them. The cat's motive is to trick one of the birds into landing on her paw. She's using the doctrine of Animalism to achieve her own ends.

- c. Afterwards Squealer was sent round the farm to explain the new arrangements to the others. "Comrades," he said, "I trust that every animal here appreciates the sacrifice that Comrade Napoleon has made in taking this extra labour upon himself. Do not imagine, comrade, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility. No one believes more firmly than Comrade Napoleon that all animals are equal. He would be only too happy to let you make your decisions for yourselves. But sometimes you might make the wrong decisions, comrades, and then where should we be? Suppose you had decided to follow Snowball, with his moonshine of windmills – Snowball, who, as we now know, was no better than a criminal?"

Napoleon craves power, but he pretends it's a burden he's shouldering for the good of the animals. The reader sees this; the animals don't see it yet.

- d. It was about this time that the pigs suddenly moved into the farmhouse and took up their residence there. Again the animals seemed to remember that a resolution against this had been passed in the early days, and again Squealer was able to convince them that this was not the case. It was absolutely necessary, he said, that the pigs, who were the brains of the farm, should have a quiet place to work in. It was also more suited to the dignity of the Leader (for of late he had taken to speaking of Napoleon under the title of 'Leader') to live in a house than in a mere sty.

Again, the pigs want the luxuries and status offered by the farmhouse, but they pretend the move is for the good of the farm.

3. The main idea of old Major's speech is expressed in this assertion:

And remember also that in fighting against Man, we must not come to resemble him. Even when you have conquered him, do not adopt his vices.

The pigs use the argument that the animals do not want Jones back to control them to justify their own behaviour and take over the farm.

The irony here is essential to the entire novel. Explain what's ironic in old Major's statement.

The irony is that the pigs will ultimately come to resemble Jones in every respect. They adopt all the human vices the animals fought to eliminate.

4. The following can be considered to be symbols in *Animal Farm*. Suggest things that each might represent.

Some of these symbols occur quite often in the novel, which is usually a sign that a thing is intended to be symbolic. Did you think of the following ideas?

- a. **song "Beasts of England"**

The song represents the desire for a perfect society that inspires the animals.

- b. **Seven Commandments:**

The Seven Commandments represent the laws of any society by which everyone should live in order to have a happy society. Clearly there is a reference here to the Ten Commandments of the Bible.

- c. **house, whips:**

These objects probably stand for the evil in society.

- d. **green flag:**

The green flag represents the unity of all the animals and their patriotism.

- e. **windmill:**

The windmill's meaning changes. At first the animals see it as representing a good life for them. Later it stands for all their hard work and suffering.

5. Why do you think a writer would choose to express ideas like Orwell's in a fictional form such as a novel rather than in nonfictional form?

A good story is something that interests most people. People who would never fight through an academic essay or textbook on the development of dictatorships and loss of freedoms will, however, read a captivating novel. Orwell was probably trying to reach a broader audience than he'd otherwise get for such a weighty subject, so he presented his ideas in a fictional format.

6. Assume, for the moment, however, that *Animal Farm* is a simple fable with one overriding moral. How would you express that moral in a sentence or two?

*Answers will vary here principally because there are different levels of meaning in **Animal Farm**. Most answers, however, will read something like this:*

High ideals are always in danger of being corrupted and twisted by those who hunger for power. People must be on constant guard against those who will undermine idealistic principles in order to take away the freedom of others and obtain their own selfish ends.

Section 8: Activity 2

Teaching Suggestions

Brainstorm all the ideas that the class has about what Orwell was trying to convey to his readers in *Animal Farm*.

Discuss the ending of *Animal Farm*. Would a happier ending have been more satisfying or less satisfying?

Have students write one more short chapter to add to the end of the novel. What happens to *Animal Farm* now that the other animals realize fully what's happened to their rebellion?

1. a. Sometimes failure occurs because the original goal set was either too high or wasn't well thought out. Can you think of some reasons why the animals failed in their endeavour to create an ideal society?

There are perhaps several reasons for the failure, but one is that old Major's original vision of the ideal society is almost impossible to achieve. Major also is not able to explain precisely how this ideal society can be achieved nor how one would maintain the ideal once it was reached.

Perhaps Major fails to take "human" nature sufficiently into account. Most of the animals are too naïve or weak to fight Napoleon or too self-centred to help. An example is Mollie.

Snowball is not cruel enough nor selfish enough to fight against Napoleon. There is an imbalance of power.

- b. What do you think might be the lesson George Orwell is trying to teach about setting ideals?

People cannot just set up ideals without considering whether the goal is realistic or not and whether all the individuals involved have the necessary inner qualities to actually achieve it. What are an individual's strengths and limitations?

People can push themselves only so far. Is it possible for each particular individual to reach this goal?

Also, not every person attacks a goal in the same way. There are individual differences to consider. Not every person can hope to achieve the same goal.

2. Perhaps at times you have set goals for yourself that were impossible to reach. What examples can you think of that illustrate that individuals must think carefully about their goals – that they must realistically examine their own strengths and weaknesses first?

Answers will vary. Did you think of these possibilities?

- *making a career choice*
 - *choosing a partner for a relationship or marriage*
 - *deciding whether one should have sexual relations with someone*
 - *deciding to go to college or university*
3. In *Animal Farm* George Orwell expresses his personal belief that one's freedom to think is the most important freedom of all; freedom of thought is the basis of all the other freedoms. How does Orwell convey this important idea in the novel?

Orwell shows this message in part through the Seven Commandments. The pigs slowly change each of the commandments and thus destroy the animals' freedoms one by one. Once the animals have lost their freedom to think, it is just a matter of time before their other freedoms disappear as well. George Orwell felt passionately that if we are to remain free, we must constantly retain our powers of independent and critical thinking.

Section 8: Follow-up Activities

Extra Help

Teaching Suggestions

Students can create a character gallery using members of the class. What could be identified as being a representative quality about each person? (Be careful not to hurt the feelings of students in this activity. Use discretion.)

Students might write paragraphs describing someone in the class and then read paragraphs out loud so students can guess who is being described. If you want, have them pull the names from a hat. (Be careful again that no student is ridiculed or made fun of.)

1. Create a “character gallery” for some of the characters in *Animal Farm*. Select at least four characters and think of how you’re going to present each one visually. Along with a portrait of each, collect objects and pictures (you may draw them) of things that would be associated with each character. Here are some examples:

Napoleon	Boxer	Mollie
two legs	hoofs	ribbons
whip	windmill	

What does your character gallery look like? Do you have at least six characters? How did you show off your characters? What objects did you use to identify each of them?

2. You’ve purchased *Animal Farm* and are going to create a justice system. Establish the rules you will put into place that will give all animals the following:
 - equality
 - fairness
 - freedoms
 - choices

What will your expectations of the animals be so that there is harmony on the farm?

What kind of rules did you set for Animal Farm? Will your rules preserve the animals’ dignity? Will they give the animals equality and freedom of choice? Will the animals be happy?

Enrichment

Teaching Suggestions

Try the Enrichment activity as a class project, or assign different dictatorships to small groups and have them report back to the class.

Though Orwell clearly modelled much of *Animal Farm* on the Russian and Soviet situation, there have been – and still are – other twentieth-century dictatorships that bear a resemblance to totalitarianism as Orwell saw it.

Choose another twentieth-century dictatorship (it need not still be in existence) and research it. See how many features reflect what Orwell portrayed in *Animal Farm*. Then write your observations in the space provided.

Here are a few governments to consider:

- China
- Nazi Germany
- Pinochet's Chile
- Castro's Cuba
- Nicaragua under Samosa
- North Korea
- Argentina under Peron
- East Germany
- Uganda under Amin
- Communist regimes in Eastern Europe or Central America
- Philippines under Marcos

*Were you able to research your selected dictatorships adequately? Did you see any similarities in the way the dictatorship was established in your chosen country and the revolution in **Animal Farm**? Were there similarities in the way government is, or was, conducted in this country and the way Napoleon ran things? Were fear, propaganda, and manipulation important features in the way the dictator maintained his hold on the people of the nation? Did you, perhaps, learn to appreciate our democratic system a bit more than you did before?*

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Section 8: Assignment

Characters in literature are usually revealed through what the author or other characters say about them. They are also revealed through what they think, say, and do. You have studied descriptions of several characters in *Animal Farm*.

Select **one** character from the novel and write a portrait of that character describing him or her in full. Support your ideas with quotations from the novel.

Evaluation Suggestions

Answers should be presented in paragraph form. Students should use specific adjectives to describe their selected characters. Support should have been presented through examples, evidence, and/or direct quotations.

Mark principally for content and concrete defence, but don't forget organization and style.

Final Module Assignment: *Animal Farm*

1. Throughout this module you've had many opportunities to write in your Journal. Select any **two** of your Journal entries and rewrite them on the response pages. Be sure the Journal entries you select clearly demonstrate that you've put time and effort into them.

Edit your work carefully. Remember to revise and proofread.

Evaluation Suggestions

Students can select any two Journal entries. They have a wide variety from which to choose. The entries should clearly show that they involved a good amount of work.

Grade the Journal entries according to the Scale for Evaluation of Expressive Language located at the end of the Learning Facilitator's Manual.

2. Select **one** of the topics that follow and write an essay on it. Stick to the traditional essay format which consists of
 - an introductory paragraph
 - three or four body paragraphs
 - a concluding paragraph

Topic 1:

Boxer's fate is tragic.

Demonstrate this statement to be true. Be sure to give examples from the novel.

Topic 2:

Describe and compare the characters of Clover and Mollie. Give examples to support your ideas.

Topic 3:

Explain why and how the pigs are able to establish control over the other animals in *Animal Farm*.

Evaluation Suggestions

Answers should be in traditional essay style with an introduction, body, and conclusion. Mark according to these guidelines.

Introduction:

- Is there a thesis statement?
- Has the student indicated what ideas will be developed?
- Does the student provide an effective opening for the topic?

Body Paragraphs: Are there at least three key ideas developed through explanation, support, evidence, and quotations?

Conclusion: Does the student provide a well-structured conclusion to the ideas presented?

General:

- Are the ideas presented in a discernible order?
- Is the assignment carefully written?
- Has the student paid attention to style, grammar, spelling, and sentence construction?

ENGLISH 10

MODULE

7



The Play

LEARNING FACILITATOR'S MANUAL



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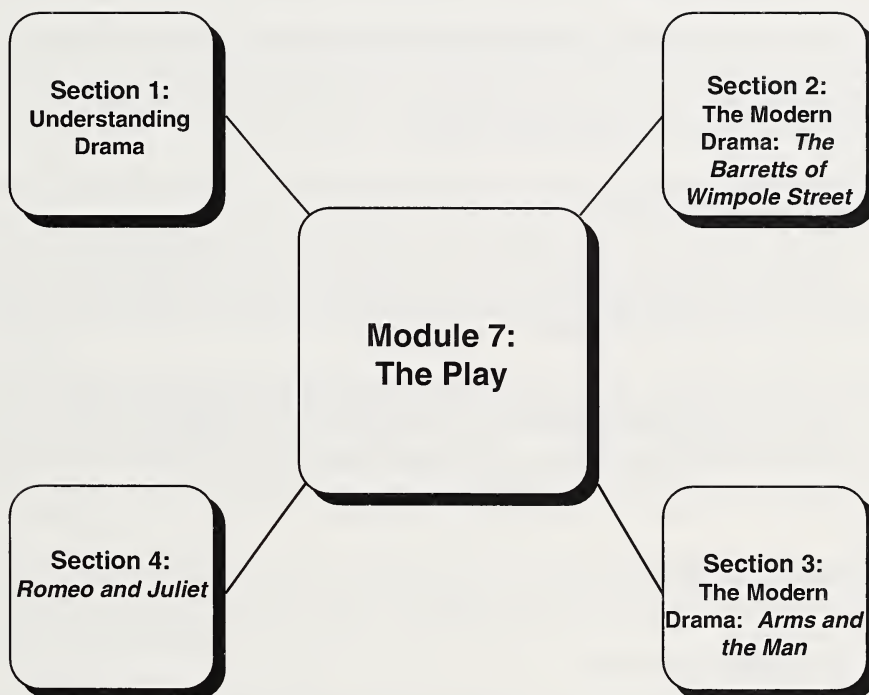
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Module 7: The Play – Overview

The purpose of this module is to introduce students to drama as a genre different from others. Students should gain some awareness of how drama developed historically and how it evolved out of playacting. Students will also see how drama can be adapted from both stories and poems. The module will involve a close reading of one modern play – Shaw’s *Arms and the Man* or Besier’s *The Barretts of Wimpole Street* – and a brief examination of Shakespeare’s *Romeo and Juliet*.



Evaluation

The evaluation of this module will be based on four assignments:

Section 1 Assignment	15%
Section 2 or 3 Assignment	35%
Section 4 Assignment	30%
Final Module Assignment	20%
TOTAL	100%

Section 1: Understanding Drama

Key Concepts:

- **drama**
- **play**
- **dialogue**
- **playacting**
- **stage directions**

Section 1 will introduce the students briefly to the history of drama and to their own part in playacting. Students will explore differences between plays and other forms of literature including television programs and films. Students will be asked to respond personally to various aspects of drama and produce a brief dramatic script.

Teaching Suggestions

Before starting the activities, the class could brainstorm the kinds of dramatic performances they have seen and/or been involved in. This list might include favourite movies and TV shows and reasons why they liked them.

A list of factors common to these productions could be kept for use in later activities, e.g., stage sets, film locations, special effects, music, and actors. The students could also be encouraged to discuss their own experiences with drama – plays in school, community organizations, and so on.

Section 1: Activity 1

Teaching Suggestions

If films, tapes, or slide-tape programs are available about the history of drama, they could be used here effectively as long as they aren't too technical or abstract.

Students might discuss how special effects have increased and improved in modern movie and television productions.

If any students have been involved with acting in, producing, or directing a play, they might be given the opportunity to present an oral report.

1. Think about the technology used in modern theatres. How have modern inventions such as lighting and sound effects increased the impact of a play's performance on the audience?

Playwrights like Shakespeare had no lighting effects and very few sound effects with which to work. The entire setting (time and place) had to be described by the characters. Today change in the time of day can be shown by lowering the stage lighting. Storms can be shown using lighting effects that simulate lightning and sound effects that simulate thunder. This greatly increases the impact of a play. It has the same effect as the use of imagery in a work of fiction or a poem; it stimulates the viewer's imagination and makes the play an all-encompassing sensory experience.

Can you think of any other important effects that can be shown using light, sound, and complex sets?

2. In what way can it be said that a playwright is more than just a person who writes plays?

A playwright is an artist in more ways than one. A playwright not only designs and writes a narrative, using words as poets and novelists do, but must also work with "human tools" (actors), and manipulate the mechanical aspects of the stage – props, lighting, and sets.

3. What was there about the Elizabethan theatre that forced playwrights to make their plays exciting?

In an Elizabethan theatre most of the audience stood in the court. People moved around, talked, and ate. An exciting play, of course, would hold the attention of an audience, keeping people quiet. By contrast, a boring production would mean an automatic increase in the theatre's noise level. People might've actually shouted or thrown things at the actors if they thought the play was boring.

4. The text tends to present the modern stage (*On Stage 1*, page 9, Figure 3) as an improvement on the Elizabethan stage. Can you think of any advantages the Elizabethan stage might have had over the modern one?

Answers will vary. The Elizabethan stage, in jutting out into the audience, made for more immediate contact between actors and viewers; actors on the front stage were really right out among the audience.

Section 1: Activity 2

Teaching Suggestions

Your discussion of playacting in childhood might be enhanced by brainstorming a list of favourite childhood toys. This could be developed into an oral-report assignment on students' favourite toys.

A teacher-led discussion with anecdotes might generate active participation. A purpose-setting question (e.g., are toys necessary for play and playacting?) could be used for a paragraph assignment. (If students feel embarrassed or uncomfortable with this sort of assignment, don't push it.)

A group project in which students collect pictures to create a collage of different kinds of conflicts might be started here and then students could add to it throughout the module. A class project for students with access to video equipment is also a possibility. Assign small groups to create brief scenes based on the conflicts encountered in the module. For directions see *On Stage Teacher's Guide*.

1. Why is the children's playacting so important to the story?

Ray Bradbury shows that children (and others) can become so involved in acting out imaginary games that they come to believe they are real. Of course this science fiction story takes playacting much further than that.

2. How does the sophisticated technology of the nursery enable the children to make their play more realistic?

Bradbury uses the nursery and the children's imaginations to show how using the technology can create a reality. The technology of the nursery is able to create through sound, three dimensional pictures, and smells exactly as the children imagine them.

3. What warning about playacting does Bradbury seem to give his readers in "The Veldt"?

Bradbury is suggesting that if taken to the point where reality and fantasy are confused, playacting can be harmful. Examples of this in the world today that support Bradbury's warning are the various instances of Dungeons and Dragons players having become so involved in their game that they've actually committed crimes.

Section 1: Activity 3

Teaching Suggestions

More cartoons could be brought into class by the students and more activities similar to the one in the module assigned.

Before assigning the poem, discuss with the class what they know about such things as knights and supernatural happenings. Perhaps have students read tales of enchantment and other folk tales from their own cultures.

Discuss with students their own experiences of live drama.

1. In reducing the comic strip to pure dialogue, how has the total effect been changed?

The father's true feelings are revealed by his actions, not by what he says. Dialogue alone would totally destroy the message – and the humour – of the cartoon.

2. List all the ways in which the drama script differs in format and content from the poetry dialogue.

In the poem all the descriptions of the setting and the knight's condition are revealed through the dialogue. In the script both directions and dialogue are needed. In the play the writer has created a conflict between the knight and the bystanding peasant to add to the drama. Can you add to those differences?

Section 1: Activity 4

Teaching Suggestion

Have students do the tape activity live after practising it briefly.

1. Do you now have a sense of how live drama differs from television and movies?

Answers will vary to both a and b. Here are a few ideas you may have included:

- a. List some of the differences.

In television shows and movies there is much more use of music as a means of making the action more dramatic. Special effects are often much more spectacular. The camera can change locations or zoom into an important area of the scene quickly. Sound can be used to show a character thinking aloud without actually speaking aloud. The TV show or movie is usually the result of many scenes being reshot until the director feels they're right. The play is a result of rehearsals by the cast, and because the audience sees it live, there is only one chance to get it right.

On the stage scene changes are fairly limited. Time is shown passing in one scene by a change in lighting or a rearrangement of furniture or costume. The audience cannot zoom in on any particular character as the director sees fit. The viewpoint of a person sitting in a theatre never changes either in angle or distance. This means that the character on stage often has to emphasize action to draw the audience's attention and convey emotion even to the furthest reaches of the theatre.

Can you think of more differences?

- b. What would some of the advantages of stage production be?

The play's appeal is that there is a relationship between the audience and the stage. You must pay very careful attention to the action because you can't stop it, as in a video tape. The audience usually pays much closer attention to the dialogue because they hear it only once. Also, many people feel that seeing live drama is a much more personal experience than watching a screen. You have to use your imagination more, so it's a more interactive experience. Many people enjoy live plays because they feel that going out to the theatre has a special atmosphere and appeal. It's very different from sitting in the living room and watching TV.

Next time you see a live performance, see if you can add to this list.

2. With a partner, if possible, read the dialogue on the first two pages of the play you've chosen paying no attention to any of the directions. Tape your reading. Now reread the selection onto tape following the directions given for voice modulation or changes. If possible, add sounds that indicate movement.

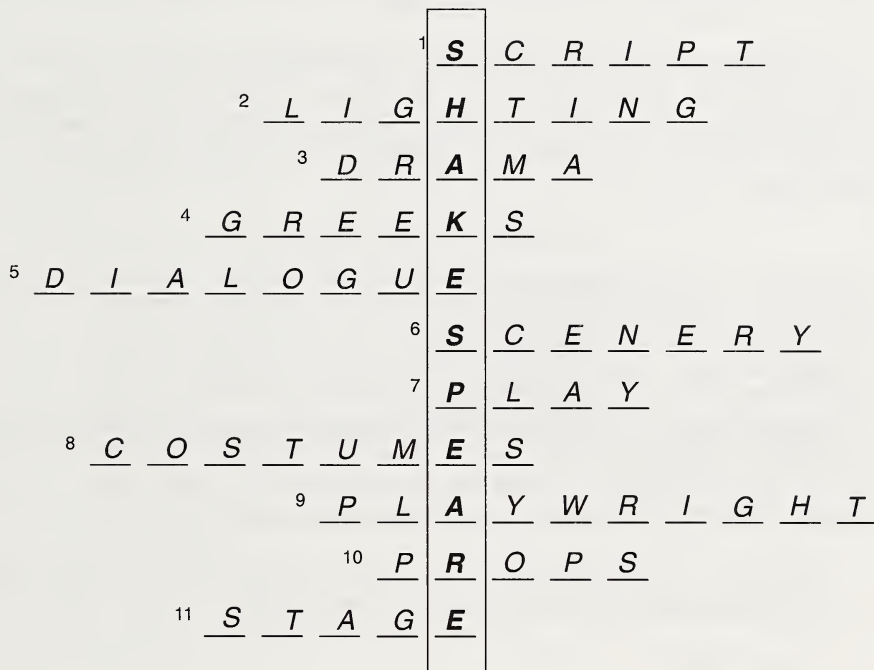
How is the second reading different from the first? Is there an improvement? If so, describe it.

By following the stage directions for action and voice, you should have a much more lively reading. The actions, accompanied by the directions, give more life to the words.

Section 1: Follow-up Activities

Extra Help

To ensure that you have a good grasp of the basic vocabulary used in this section, read the clues that follow and fill in the missing words in the puzzle. If your answers are correct, the letters in the box will spell the name of a very famous writer.



1. It contains speeches.
2. Without it a play would be hard to see.
3. This is the literary genre devoted to plays.
4. They had huge, open-air theatres.
5. This is a written conversation.
6. Modern plays have more of this than earlier ones did.
7. This is what you watch in a theatre.
8. Generally actors wear these.
9. This is what we call someone who creates plays.
10. These are things actors use on stage.
11. This has changed shape and size over the history of drama.

Enrichment

Teaching Suggestions

There are several key scenes in *To Kill a Mockingbird* where this sort of activity would work well. A larger project could be a dramatization of the trial scene with students preparing the script. You might bring in another teacher or parent (preferably someone who has not read the novel) to act as the judge and react to the evidence.

“The Highwayman” is perfect for oral reading – something that was done in Module 2. Three students could create a more elaborate script for the three characters while other students could create parts for the soldiers and possibly the betrayal scene. Then the piece could be presented on audiotape complete with sound effects as a radio drama. What about a puppet theatre presentation?

1. Turn to page 114 of *Inside Stories I* and write out in the form of a script the lines of dialogue that appear there beginning with this line:

George and Lydia: Peter, Wendy?

Continue to the end of the page; then add the stage directions that will turn this part of the story into a scene from a play.

Answers will vary. Here's one to which you can compare your own:

(The house is now silent after the children's voices were heard echoing through it. George and Lydia turn and run downstairs to the hall. They stop and call.)

George: Peter?

Lydia: Wendy!

(They look at each other in shock and dawning horror. They run towards the nursery and rush in. The door slams. George turns quickly back to the door. Lydia follows him. George tries the door handle. It is locked.)

George: Wendy, Peter. Open the door! Why, they've locked it from the outside! Peter!

Peter: (in a cold threatening tone) Don't let them switch off the nursery and the house.

(George and Lydia beat on the door, trying desperately to pull it open.)

Lydia: Now, don't be ridiculous, children.

George: It's time to go. Mr. McClean'll be here in a minute and ...

(The sound of lions roaring grows more intense – sounds of screaming. The children on the other side of the door look at each other and smile. George and Lydia exchange terrified glances, then scream.)

CURTAIN

Can you imagine how different this would be if it were a TV show or movie?

2. Turn to page 48 of *Poetry in Focus*. Read the first three stanzas of “The Highwayman” – a poem you should remember well. Write the directions that would set the scene if this poem were to be performed as a play.

Answers will vary. Compare your ideas to what follows.

The scene is dark and stormy. A pale moon slowly crosses the stage. The wind is howling. There is the sound of hoofbeats approaching from a distance. The rider approaches the door of the inn and dismounts. He is a handsome man dressed in a dark red velvet coat and tight-fitting leather trousers. He wears shiny black boots. He carries a dangerous-looking thin sword, and pistols are stuck into his broad leather belt. He moves towards the window, which is tightly shuttered. He raps on it with his riding whip. There is no response. He begins to whistle a haunting tune. Slowly the shutter opens and reveals a beautiful young woman with red ribbons threaded through her long hair.

Can you imagine how this scene could be updated using a motorcycle rider as the highwayman? Who would he be visiting?

Section 1: Assignment

Turn to page 109 of *Inside Stories I*. Here you'll find Peter, in the story "The Veldt," asking his father if he is going to lock up the nursery.

Obviously Peter and Wendy have already talked this over. Imagine their conversation and then write it as a dialogue in which they discuss what their parents are planning and what the two of them mean to do about it. Include stage directions.

As you create your dialogue, keep in mind the ending of the story.

Evaluation Suggestions

Evaluation of the assignment should be based on the accuracy with which the text is used. Ask these questions while evaluating:

- Is all the important information either found in the dialogue or the stage directions?
- Has the student adapted the narrative to fit the script and made changes where necessary?
- Has the student included sufficient directions, for things like movement, sound, facial expressions, voice expression, and body language?
- Has the student used diction and sentence structure to create individual voices for both Wendy and Peter?

Section 2: The Modern Drama: *The Barretts of Wimpole Street*

Key Concepts:

- **stage directions**
- **protagonist/antagonist**
- **character foil**
- **antecedent action**
- **dramatic monologue**
- **flat/round characters**
- **coherence in writing**
- **transitional expressions**

Section 2 introduces the students to the study of modern drama through the play *The Barretts of Wimpole Street*. The topic of romantic love is treated in a fairly sympathetic way. The activities in the section will enable students to learn about the structure of drama, its characterization, and themes. The activities are designed to develop the student's understanding of and ability to write about the play. The major assignment at the end of the section is a character analysis presented as a formal essay.

Teaching Suggestions

Before beginning the section the class could discuss what is meant by the expression *modern drama*. The discussion might lead to an investigation of realism and how it is achieved in a stage play.

Section 2: Activity 1

Teaching Suggestions

Give a brief introduction to the Victorian period – dates, important events, famous people, and so on. Or give a short research project in which the class could investigate such things as these:

- family life, costumes
- occupations
- social customs
- values

This might be a good place to discuss different family models. Students should delve into their own experience and identify variations in family structure. Similarities and differences can be discussed across cultures and also across generations. Television shows that feature families might also be discussed along with their reflection of society's values and attitudes.

A class discussion of romantic love in our society might be profitable. Tabulate lists of favourite stories, novels, soap operas, films and so on. Are there any parallels or similarities to real life?

Students can be encouraged to choose a character from the *dramatis personae* of the play and to keep interactive roles.

1. What roles would probably have been associated with each member of this family?

In the Victorian era roles were very carefully defined – at least for the middle class. The father was the head of the household and exercised absolute control over the rest of the family. He went into the world and made the money which kept the family in relative luxury. The mother's role was that of housekeeper. She usually had at least one servant to help her with household duties. She was expected to provide a comfortable home for her husband without ever infringing on his world of business or commerce. She was allowed to visit with friends and indulge in charitable works. She deferred to her husband on all matters of importance. She had no rights of her own (including the right to own property or vote), and it was difficult for her to leave an unhappy marriage since divorce was almost impossible.

The children were even more controlled. Often the saying “spare the rod and spoil the child” governed the way children were brought up. The boys were given an education at school; usually the girls were educated at home by a governess in things like water-colour painting, embroidery, music, and perhaps French or Italian. Children were expected to follow the roles of their parents.

2. What values do you think would have been associated with the type of people pictured here?

The Victorians valued order and respectability. The girls were chaperoned very carefully. Discipline was often harsh and strict adherence to the established traditions of society was expected.

3. Sketch what you think is a typical family group today. Use stick figures or cutouts if you wish or, if you prefer, simply describe the typical modern family in writing.

Answers will vary. How does your typical modern family differ from the Victorian model? Perhaps the most obvious difference is that the modern family structure tends to be much less rigid than its Victorian counterpart. This means that today there is a much wider variety of family structures.

4. Often families are shown in situation comedies on television. Discuss or list a few of the kinds of families portrayed in these shows. For example, one might consist of a single father bringing up children on his own.

Many different kinds of families are shown on television situation comedies. Here are a few:

- single parent (mother or father) bringing up children
- large two-parent families
- working-class families
- upper-middle-class families
- families with live-in grandparents
- unmarried couples living together
- “families” (or households) made up of friends living together
- traditional families – with mother at home, father out working
- working couples
- families with traditional roles reversed – father at home, mother with career

Can you think of other types?

5. Is there a significant difference between these two views of family structure and values – Victorian and modern? If so, what is it?

There have been many changes since Victorian times. The most obvious is the freedom with which most families in western culture can now operate. This is reflected in the variety of family types shown on television shows. In Victorian times women were seldom allowed to work for money outside the home, unlike today. Today children have many more opportunities to develop their potential, girls as well as boys. There are many single-parent families which would seldom have been found during the Victorian era. Can you think of other major differences?

6. a. What feelings do you get from the details in the stage directions about Elizabeth's room? Is it a pleasant environment?

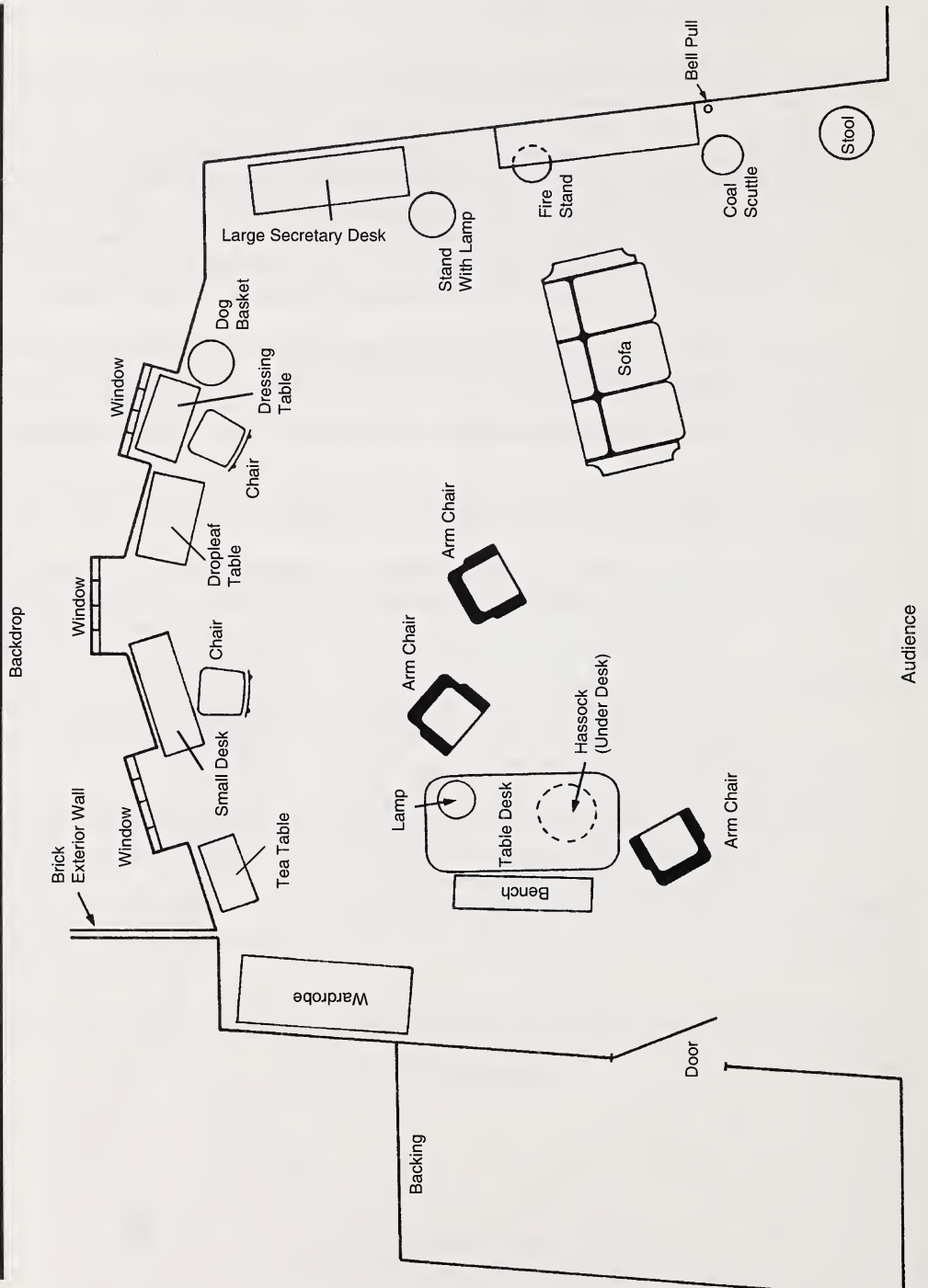
Your impression of Elizabeth's room may vary. It seems comfortable but rather repressive.

- b. What details are repeated that suggest what sort of person lives in this room and what the family who lives in the house is like as a whole?

There is nothing to see from the window. Words such as massive, large, and fine are used to describe the furniture indicating that the family is fairly wealthy and very respectable. There are references to a large number of books and other reading material which indicate that the occupant is probably interested in literature. In fact, the room is home to a famous writer.

7. To help you visualize the set for the stage, draw out the general arrangement of the room. Use the details provided in the stage directions to place the furniture, windows, and so on. The drawing has been started for you.

*The set design included here is only one director's idea of how the room looks. Remember, it is the director's job to interpret the author's work and intention for the audience. When you come to read *Romeo and Juliet* you'll find that Shakespeare's directions might simply say "a street."*



Section 2: Activity 2

Teaching Suggestions

The play works well if read aloud. Students can take more than one part if necessary. Discuss with them how to read drama, where to pause for emphasis, and so on. Students often participate more actively if the teacher takes at least a minor role.

Discuss Bella's character. Ask students for adjectives that describe her. Where else do they see this kind of woman? Perhaps introduce advertisements, films, and TV shows.

If possible obtain a tape of Walt Disney's *Sleeping Beauty* and show the segment in which the prince arrives to awaken the princess. Compare it with Robert Browning's arrival. (This could also lead into a very interesting discussion about gender roles.)

Play a selection of Tchaikovsky's *Sleeping Beauty Waltz*. Ask students how the music reflects the romantic mood after Browning meets Elizabeth.

1. You've found out, indirectly, a great deal about Mr. Barrett. What kind of person do you expect him to be? Why? Give evidence for your ideas from details found in the text.

It's obvious from the dialogue that Barrett exercises absolute control over his family. The family's reaction to his letter from Henrietta shows that he doesn't like to have company, even if it's family. He is a very formal man. The other family members dislike him and welcome his absences. He doesn't encourage outside friendships; when talking about a former friendship of Henrietta's, Arabel describes her father's reaction to it as "those dreadful scenes with Papa."

2. One of the major functions of the introductory scenes of a play is to reveal what has gone on before the opening of the play. This is the **antecedent action**. From the evidence found in the opening dialogue, describe the antecedent action of *The Barretts of Wimpole Street*.

After the argument with her father, Elizabeth falls into a deep depression. She sees no way out of her miserable life of illness and confinement except death.

3. Explain how Bella acts as a foil to Elizabeth.

Unlike the calm, intelligent Elizabeth, Bella seems rather frivolous in her attitudes. She's very excited about her marriage to the rather dull Mr. Bevan. When talking to men she makes a point of flattering their masculinity. By doing this she feels that she is in control rather than the men.

Though she's not clever like Elizabeth, underneath Bella is shrewd. She knows that the house is "literally seething with romance." Her lisp emphasizes her childishness, which she feels makes her attractive to men. By contrast, Elizabeth talks to the men in the play in an intellectual, reasonable manner. She relies on her intelligence.

4. Read the stage directions that end Scene 2. How is the description of Elizabeth at this point different from the way she appeared at the end of the previous scene?

At the end of Scene 2 Elizabeth has some hope. She actually manages to stand. The directions tell us that "Her face is alive with excitement and joy." Think about how this contrasts with her earlier despair – believing that the only escape to her miserable life was death.

5. In this act both Barrett and Browning make a speech about love to Elizabeth. Barrett's can be found on page 160 and Browning's on page 162. Reread these speeches. How do the two men's ideas about love differ?

Mr. Barrett defines love as absolute obedience to his will and believes that any defiance is a denial of this love. He sees love as control. As Browning says of Barrett's idea of love, it is "colossal selfishness."

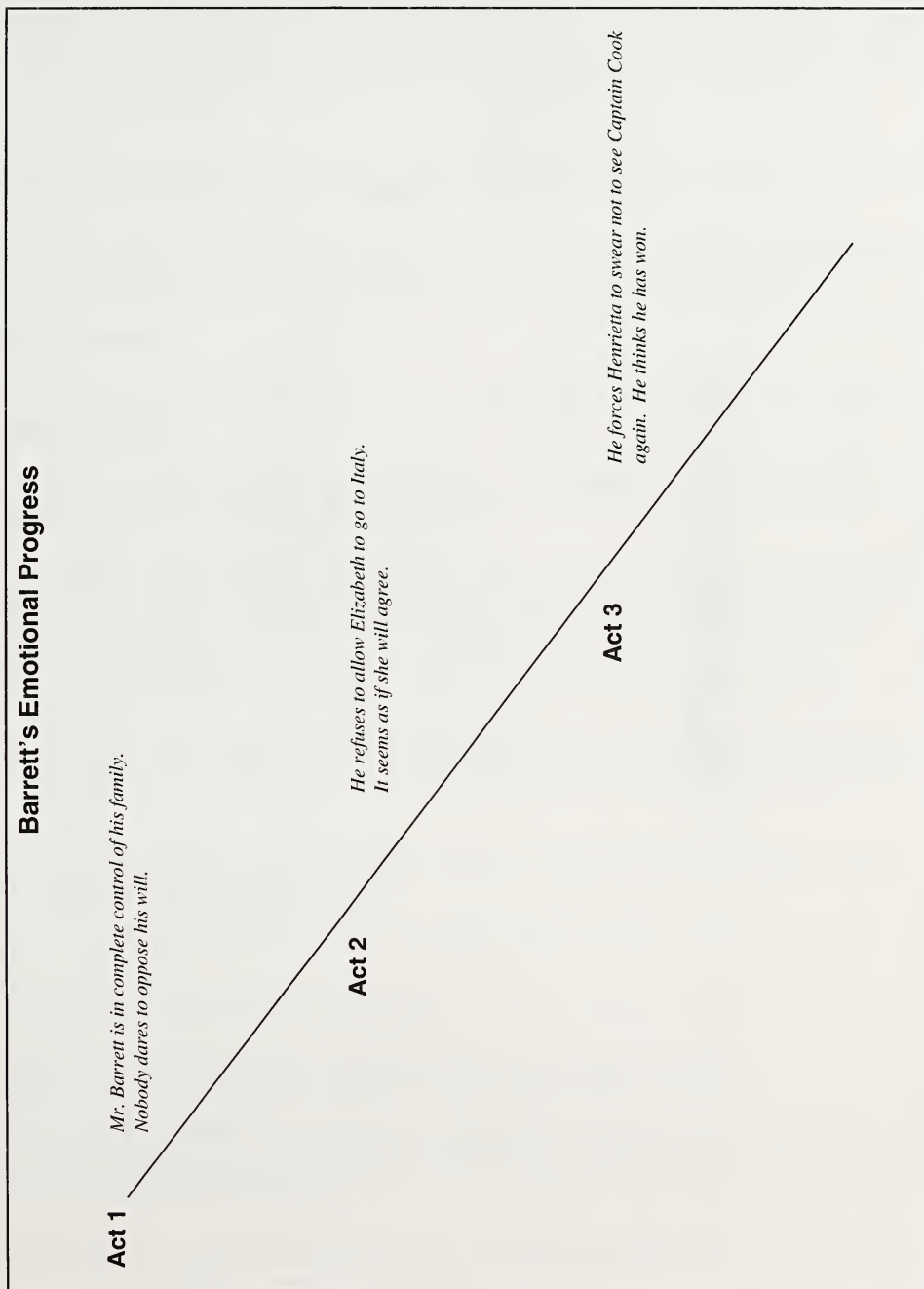
Browning, on the other hand, sees love as a liberating emotion that allows each lover the freedom to live and grow.

Section 2: Activity 3

1. Look back to the picture of the Victorian family in Activity 1 and review the values that you associate with it. Does Mr. Barrett support the traditional values of the Victorian era? Explain.

*Mr. Barrett expects absolute obedience from all the members of his family and uses threats to obtain it. He demands total loyalty from them and will not listen to any kind of argument from his children. This exemplifies the typical authoritarian Victorian family structure. If you'd like to read about another tyrannical father read **David Copperfield** by Charles Dickens.*

2. a. Make two diagrams like the one shown for Henrietta in which you chart the feelings and emotions of both Mr. Barrett and Elizabeth.



Elizabeth's Emotional Progress

News comes that the family is to move.
 Browning arranges their marriage and move to Italy.
 Barrett's treatment of Henrietta convinces Elizabeth to marry Browning. They elope to Italy.

Act 3

Act 2

Browning increases his courtship of Elizabeth.
 Barrett refuses to allow her to go to Italy despite her improvement in health.
 Browning asks her to marry him.

She meets Robert Browning and he speaks of his love for her. Suddenly she has hope and is able to stand.

Act 1

Elizabeth is an invalid totally controlled by her father and confined to her room.

- b. Is there any pattern apparent in your two charts? Explain.

As you can see from the two diagrams, Elizabeth's feelings and emotions are released and freed by the love of Robert Browning. She escapes her repressive life to find happiness with Browning. At the same time Mr. Barrett loses the total control he has over his family. This is illustrated by the reactions of the family to Elizabeth's elopement. Although they're shocked, there seems to be a feeling of relief best expressed by Henrietta when she stands up to her father in the last scene.

- c. How do these diagrams reflect the heart-and-chains motif pictured at the beginning of this activity and at the beginning of Activity 4?

The heart, which represents true love, has broken the repressive love that chained Elizabeth to a life of illness and seclusion. Perhaps there is hope for the rest of the family.

Section 2: Activity 4

Teaching Suggestions

Read "How Do I Love Thee" aloud. Ask the students for their reactions. Read the first eight lines, review the question, and then read the last six lines.

"My Last Duchess" is best read aloud with emphasis. Find a student who can read interpretively and with expression. Give the student the poem ahead of time to practice reading. Otherwise do the reading yourself. If you have access to slides of Renaissance paintings, they would add a visual dimension to the poem.

- Go back and read the first eight lines of the poem again. What is Elizabeth saying about her love for Robert? **Hint:** Look at the key words *count*, *breadth*, *height*, *level*, *freely*, and *purely* to help you.

In the first eight lines of this poem Elizabeth describes the extent of her love for Robert. She says that her love is boundless; it has no limits.

- Reread the last six lines.
 - Underline what you think the key words are.
 - Now describe what Elizabeth is saying about her love in these last six lines.

a. and b. In the last six lines she describes the unhappy things that his love has helped her to overcome, her "old griefs" and "lost saints." At the end of the poem she says that her love is so great that it will survive even death.

Section 2: Activity 5

Teaching Suggestions

This activity provides an opportunity to review the writing techniques explained in Modules 2 and 3 and to review characterization terminology from Module 6.

1. In the chart that follows fill in the characters from *The Barretts of Wimpole Street* that fit each category. One name has been provided in each box to get you started.

Static Characters	Dynamic Characters
Mr. Barrett <i>Robert Browning</i> <i>Arabel</i> <i>Octavius</i> <i>Bella Wilson</i> <i>Mr. Bevan</i> <i>the rest of the brothers</i>	Elizabeth <i>Henrietta</i>
Round Characters	Flat Characters
Elizabeth <i>Mr. Barrett</i> <i>Browning</i> <i>Henrietta</i> <i>The brothers</i>	Arabel <i>Bella</i> <i>Mr. Bevan</i> <i>Wilson</i>

2. a. Arabel and Bella are foils to Elizabeth but in different ways. What are those ways?

Arabel accepts her father's domination in everything. Elizabeth, who is discontented at the beginning, deceives her father and finally escapes him. Bella flirts with men in an attempt to control them. She flatters and plays up to them. Elizabeth, on the other hand, doesn't need to employ these tactics in order to feel confident. She speaks in a clear, rational way without flattering the men with whom she's communicating. She even criticizes Robert's poem "Sondello."

- b. Captain Surtees Cook is a foil to Robert Browning. How?

Both men are in love with Mr. Barrett's daughters. When confronted by Mr. Barrett, Captain Surtees Cook quickly retreats – an ironic situation considering that he's a soldier who is supposed to be brave. Robert Browning reacts to Barrett's domination by showing courage: he elopes with Elizabeth.

- c. Robert Browning is a foil to Mr. Barrett. How?

Mr. Barrett sees love as a controlling force and seeks to dominate everyone. Browning sees love as a liberating force that can make the individual free. Barrett wants Elizabeth to remain ill. Browning wants her to gain her health. These ideas are completely opposite.

3. The following paragraph lacks coherence because transitional expressions have been omitted. Rewrite the paragraph in a more coherent fashion by putting in the linking words that are missing.

How can anyone doubt the reality of the Loch Ness monster? Hundreds of people claim to have seen it. Many people say it's a hoax. I'm convinced it's really there. I can't prove it. There is, I think, enough evidence to make a very strong case. There is a film of something big swimming across the loch, leaving a large wake. People don't believe in the monster. There is a photograph of a reptilian head and neck protruding from Loch Ness. This could be faked. It seems doubtful. There is a photograph taken from a minisub that looks like a flipper of a large aquatic animal. I feel sure there is some sort of monster living in Loch Ness.

Answers will vary somewhat. Here's a sample:

How can anyone doubt the reality of the Loch Ness Monster when hundreds of people claim to have seen it? Many people say it's a hoax, but I'm convinced it's really true. I can't prove it; however, there is, I think, enough evidence for a very strong case. For example, there is a film of something big swimming across the loch, leaving a large wake, yet people still don't believe in the monster. There is also a photograph of a reptilian head and neck protruding from Loch Ness. Although this could be faked, this seems doubtful. Finally, there is a photograph taken from a mini-sub that looks like a flipper of a large aquatic animal. For these reasons I feel sure there is some sort of monster living in Loch Ness.

Section 2: Follow-up Activities

Extra Help

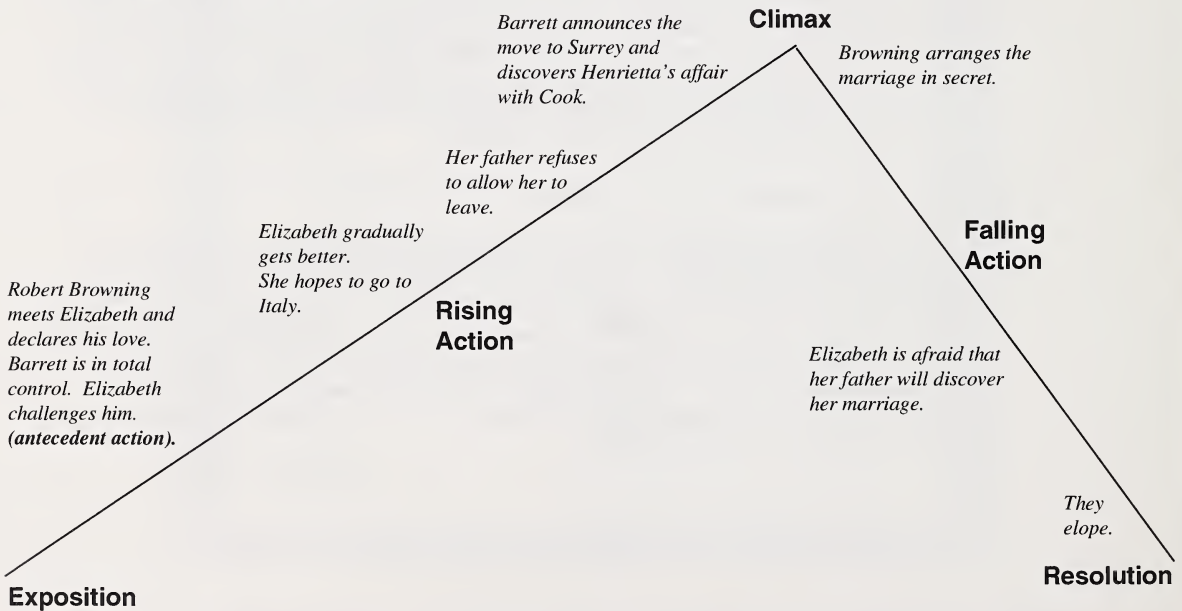
Teaching Suggestions

After students have completed their diagrams, use their ideas to produce a composite plot diagram on the board or overhead projector and review the whole play.

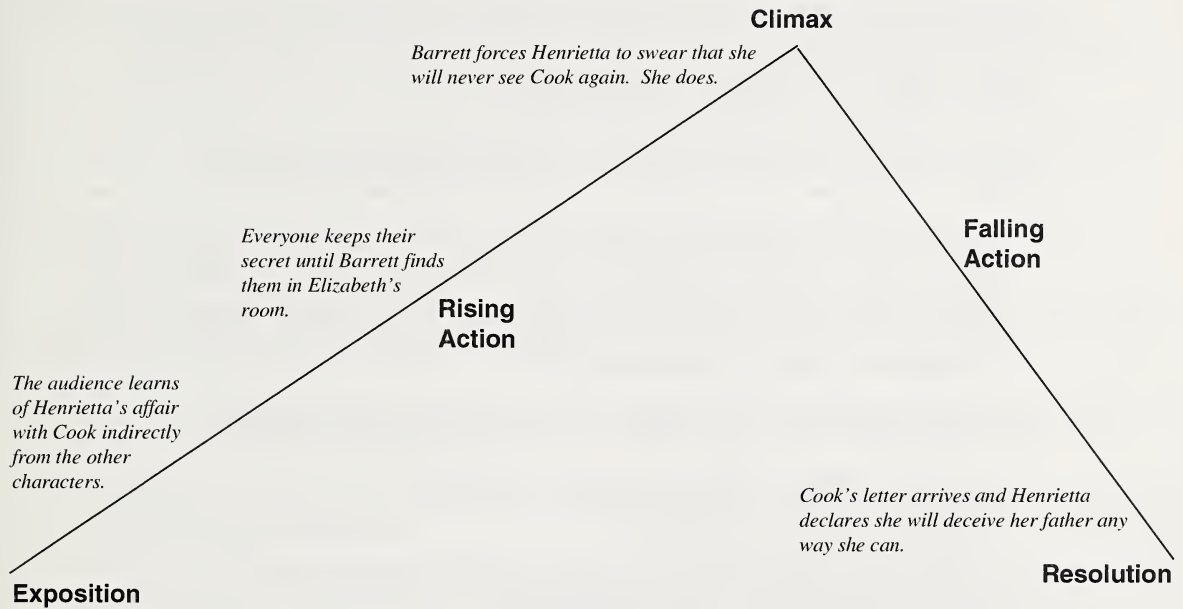
In the two diagrams that follow fill in the important events of the Robert/Elizabeth main plot and the Henrietta/Captain Surtees Cook subplot.

Answers will vary somewhat, but following are two sample diagrams.

1. Robert/Elizabeth Plot



2. Henrietta/Captain Surtees Cook Subplot



Enrichment

Teaching Suggestions

Tabulate and discuss the results of the questionnaire.

Both questions are on topics that should prove fertile for a good class discussion.

1. *The Barretts of Wimpole Street* is a play about romantic love. Based on your reading of the play, make up a questionnaire for obtaining information about people's ideas on romantic love. Choose a number of people, from different age groups and both genders, and administer the questionnaire to them. Tabulate the results and see what they tell you. Are most people's ideas of romantic love similar to those in the play?

You can make up your own questionnaire, but here are a few ideas for questions:

- What do you think of when you hear the word *romance*?
- Is there any age limit to falling in love?
- Can love overcome any obstacle?
- Does anyone have the right to deny a person a chance for romantic love?
- If love isn't present at first, can it develop later?
- Are there different kinds of love?
- Is one type of committed relationship superior to others?

The results of this questionnaire will vary. You may find that younger people are more likely to believe in romantic love while older people tend to be more cynical. Remember though that generalizations like this don't always hold true.

2. Consider how male and female roles are depicted in *The Barretts of Wimpole Street*. List some of the characteristics of each role; then think about male and female roles in our society today. Is there any difference between the roles as they're portrayed in the play and the roles as they exist today? Explain.

Again there will be a variety of responses. Despite the huge impact of the feminist movement, there still exist today deeply rooted ideas about masculinity and femininity similar to those illustrated in the play. For example, males are often depicted in movies today as strong defenders while females are still given fairly passive roles. However, this pattern is changing more and more. Now men are sometimes depicted as sensitive and caring individuals while women finally get to be strong and independent.

Section 2: Assignment

Choose **one** of the following topics and write an essay of two or three pages. Be sure it has an appropriate structure and that your finished copy has been properly revised, edited, and proofread. Reinforce your thesis with specific references to what is actually said and done in the play.

- Compare the attitudes toward romantic love shown by **one major** and **one minor** character in *The Barretts of Wimpole Street*.
- Discuss male and female roles as illustrated by **two major** characters in *The Barretts of Wimpole Street*.
- One of the major issues in *The Barretts of Wimpole Street* is the role of the parent. How is this issue developed throughout the play?
- Compare and contrast Captain Surtees Cook and Robert Browning as they appear in the play *The Barretts of Wimpole Street*.

Evaluation Suggestions

Grade the essay according to a standard marking guide. Stress content, but also mark for organization, style, mechanics, and overall impression. Look for evidence of revising, editing, and proofreading.

Section 3: The Modern Drama: *Arms and the Man*

Key Concepts:

- satire
- protagonist/antagonist
- character foil
- romance vs. reality
- allusions
- flat/round characters
- coherence
- transitional expressions

Section 3 introduces the students to the study of modern drama through the play *Arms and the Man*. Shaw's satire of romanticism and social pretentiousness form the focus of this study.

The activities in the section will enable students to learn about the structure of drama, its characterization, and themes. The activities are designed to develop understanding of and writing about the play. The major assignment at the end of the section is a character analysis presented as a formal essay.

Section 3: Activity 1

Teaching Suggestions

Discuss with the class the act of falling in love. What does it mean? Compile a list of romantic films, TV shows, and novels. Discuss any similarities that can be seen in the relationships portrayed. Perhaps you could look at two stories or two novels, one written by a man, one by a woman, and discuss whether the views of romance are similar or different.

Ask the class to define the term *hero*. Make a list of the characteristics of a hero and match the list to well-known figures who might be the objects of hero-worship.

If there's time, you might show part of a film during this activity which gives a realistic portrayal of war. *The World at War* series available from ACCESS Network might be a possibility. The class could also invite a guest speaker to discuss the reality of war. This should give rise to a critical discussion of society's tendency to romanticize war.

Choose a selection of poetry that focuses on war, e.g., "*In Flanders Field*" by John McCrae, or "*Dulce et Decorum Est.*" by Wilfred Owen. Read the poems aloud with the class and ask for reactions to the themes and imagery in the poems.

Create a collage of items associated with warfare.

Discuss the nature of satire more fully with the class. Compile a list of films, TV shows, and stories that could be classified as satire. Read a satirical poem such as "The Unknown Citizen" by W.H. Auden and discuss what makes it a satire and where the ironies occur.

1. Check through the TV listings. How many shows can you find that feature romantic love? List them here.

Answers will vary. Were you surprised by your results?

2. Chances are that many of the shows you've listed will be "soap operas," which have a large and loyal following. Are the views of love portrayed in soap operas realistic? Explain why or why not.

Answers will vary, but most people feel that soap operas distort and exaggerate things. Love relationships in such shows are almost always sordid, seamy affairs which, while heavy on the physical side of things, tend to lack the more elevated emotions such as that felt by Elizabeth and Browning.

3. Now check the entertainment section of your local newspaper for film listings. Are there films that you would categorize as love stories? List them here.

Answers will vary. Many films are based on love stories.

4. Do you think this is a realistic view of war? Explain why or why not.

Answers will be personal, but most people agree that this depiction of warfare is highly romanticized. Soldiers who have actually been in battle give a very different picture of what war is like.

5. Find someone who's had actual experience in a war (the local Royal Canadian Legion might be of help here). Find out if that person was ever actually in battle, and if so what it was really like. If possible record the responses on tape.

Answers will vary. Were you surprised at what you heard?

6. Can you think of the names of other epic poems describing the exploits of heroes? Write down as many as you can.

*Answers will vary but could include titles like **The Iliad**, **The Odyssey**, **The Aeneid**, Icelandic sagas, **The Song of Roland**, and others from different cultures.*

7. Modern-day heroes tend to be different from the ancient warriors described in epic poems. Using your Journal entry about heroes as a guide, create a short questionnaire in which you ask people their ideas about the nature of heroes and heroism. Find several people of different ages and have them respond to your questionnaire. Here are a few questions you might ask:

- In your opinion just what is a hero?
- Is it useful or harmful for people to have heroes to look up to? Explain your answer.
- Are today's heroes different from those of days gone by? How?
- Is the notion of heroism out of fashion today? If so, why do you think that is?
- Many young people look at celebrities – sports stars, singers, and movie actors, for example – as their idols. Do you consider such people to be real “heroes”? Why or why not?
- Do you have a “hero” you look up to? If so, who is it? Why do you admire this person?

Answers will vary. Did the ideas of the people you surveyed differ from your own? Were you led to reconsider any of your own ideas?

Section 3: Activity 2

Teaching Suggestions

Do the map work with the class. Discuss current unsettled conditions in the Balkans. It would be a good idea to follow nationalistic movements in that part of the world. A bulletin-board display of news stories might work well.

Where possible have the class read the play aloud. Take a part yourself.

Review with the class the use Shaw makes of props like the coat. Have them list the props that have been important so far in the play.

1. a. Can you find any more paradoxical details in the description of Raina's room? List a few.

Here are a few possible paradoxical details: The textiles are described as oriental and gorgeous while the wallpaper is occidental and paltry. The dressing table is common pine, but has an expensive mirror. Raina is wearing a mantle of expensive furs while many of the things in the room are cheap.

- b. What might these details lead us to expect of the rest of the play?

You will find many more examples of the mixture of cheap and expensive items in the rest of the play. By doing this Shaw has created tension between two different lifestyles or social statuses. It will probably come through in more than just details of furniture.

2. How do you know that Raina has had doubts about how Sergius would fare in the war?

When Catherine enters with news of Sergius's victory, Raina confesses that she had worried that their ideas about patriotism and heroic ideals were just unrealistic dreams.

3. a. What news does Louka bring?

Louka announces that there may be shooting in the streets as the cavalry chases the Serbs back through the pass.

- b. In what ways does Louka not behave like a typical servant?

Unlike most servants, Louka is defiant with her employers.

4. Turn to page 355 of *On Stage 1* and answer Questions 1, 2, and 3. You may find that these questions require considerable effort, but they'll prepare you for the assignment at the end of the section.

Textbook question 1:

Physical Appearance: *Physically Captain Bluntschli is described as "a man of about 35, in a deplorable plight." You will have found the rest of the details in the stage directions on page 309. Notice that he is totally different from Sergius.*

Social Position: *He is from a fairly wealthy family. His father has six hotels. Raina eventually sees him as a gentleman.*

Mentality: *He is described as having "all his wits about him." He is able to convince Raina to hide him and later help him to escape.*

Textbook question 2:

Appearance: *Raina is described in the directions as "part of the romantic beauty of the night." Her family is fairly wealthy; she wears an expensive cape.*

Background: *Her father is a major in the Bulgarian Army and they keep servants. However, paradoxical details in Raina's room which show a mixture of rich and cheap things suggest they haven't always been rich.*

Mental Outlook: *Raina is brave and kind. She will also show later in the play that she is intelligent and can see humour in situations.*

Textbook question 3:

Sergius, unlike Bluntschli, is described by Shaw as a very handsome, dashing fellow from his photograph in Raina's room.

Catherine describes him as a hero. She admires the fact that he led a charge against the enemy and so defied his Russian commanders. Raina's doubts have been put to rest about Sergius. She now sees him as her hero.

Bluntschli sees Sergius as rather a fool whose charge succeeded only because the guns were temporarily out of action. He describes him as Don Quixote.

5. What details given in the stage directions at the beginning of Act 2 could be considered paradoxical?

Despite the fact that this is a house of a wealthy family, one that appears to be very concerned with social status, there is washing spread out to dry in the garden, in full sight of any visitors. Louka, the servant, who is supposed to be working, is smoking a cigarette. In the dialogue that follows Nicola is angry with her because she does not act with what he considers the proper respectful attitude of a servant.

6. How does Shaw show how unrealistic Catherine's attitude towards war is?

Catherine seems disappointed that a peace has been signed. She makes absurd comments such as these:

- *“Paul: have you let the Austrians force you to make peace?”*
- *“You could have annexed Serbia and made Prince Alexander Emperor of the Balkans. That's what I would have done.”*

7. Turn to page 355 of *On Stage 1* and answer Question 8. Though the text doesn't use the term *foil*, this is what Question 8 is about.

Answers will vary somewhat, but here are a few ideas:

- *There is a physical difference between Sergius and Bluntschli noted earlier. Sergius tends to be emotional; Bluntschli is much more down to earth and practical.*
- *Louka is a servant who doesn't seem to know her place. She knows what she wants and how to get it. Raina, by contrast, puts on airs in front of others. She cultivates a romantic image and is far less shrewd than Louka.*
- *Nicola is the perfect servant. He is interested only in keeping his employers happy so that they will eventually be customers in the shop he hopes to open. But Louka hates being a servant. She's rude and disdainful to her employers.*
- *Catherine is the stronger partner in her marriage to Petkoff. She wants to rise socially. Petkoff just wants to be comfortable. He is happy with his old-fashioned ways.*

8. In Act 2 what details indicate that Shaw is satirizing the concept of social status?

Shaw pokes fun at Catherine and her pride in the new electric bell. He also shows the silly ways in which she's trying to be more genteel; she washes her neck every day. However, she still thinks that it is all right to spread the washing out over the bushes in the garden.

9. When Captain Bluntschli arrives, how do you know that he is Raina's "chocolate cream soldier"?

You've been prepared for Bluntschli's arrival by the discussion between Sergius and Petkoff about the soldier who took refuge on a balcony. The description parallels the action of Act 1.

10. The stage setting as described at the beginning of the act is paradoxical in some respects. Point out what these paradoxical details are.

The description of the library is far different from what you've been led to believe. It's been mentioned several times as an indicator of the family's high social status; however, it's a rather mediocre room with only a few old novels. In addition, Sergius is shown to be incapable of arranging details for the army to be disbanded. Bluntschli who just before was an enemy is doing the work for him.

Section 3: Activity 3

Teaching Suggestions

Read the poem "The Charge of the Light Brigade" aloud emphasizing its dramatic tone. Discuss the questions that follow it. If necessary, give more information on the Crimean War and famous people involved in it – Florence Nightingale, for example. You could make this a research assignment.

Create a research project around Don Quixote and/or the Byronic hero. Have the class report back on their feelings.

1. Look at one of the major topics in the play: the reality of war. Sergius thinks that he's a hero because of his cavalry charge against the guns. He feels that he is the true soldier and patriot. Why is this ironic?

Sergius did not know that the guns were out of action, so he feels heroic. Bluntschli knows from experience what can happen in a cavalry charge and views Sergius's exploit as foolhardy. The fact that Sergius survived is due to luck rather than heroism.

2. *Arms and the Man* was written in the nineteenth century. In it Shaw satirizes some commonly held attitudes. In particular, attitudes that Shaw hoped to change were those held by his society about the accepted roles and behaviour of males and females.

Judging from this play, do you think gender roles have changed very much since Shaw's time? Explain.

Answers will, of course, vary. In the nineteenth century the male was to be leader, provider, and head of the family. He expected to be obeyed in all matters. Women were to stay home, look decorative, and defer to males. Today male and female roles have become less clearly defined. Women have the opportunity to control their lives to a greater extent due to the fact that their legal rights, such as to vote and own property, have been enshrined in the law. Women often work outside the home, and men tend to take more interest in things like parenting. There are other differences as well, you've probably noticed many of them. People do disagree, however, over just how much fundamental attitudes have changed.

Section 3: Activity 4

Teaching Suggestions

Use other characters studied so far in the course to illustrate points about characterization. Apply the terms given in the activity to these characters. Discuss the characters with the class.

You might do a group brainstorming session using another character such as Scout from *To Kill a Mockingbird* or Napoleon from *Animal Farm*. Then do the column exercise in Question 1 with the class.

If necessary go back to Modules 2 and 3 and review the material on the writing process. Perhaps pair the students and go through a sample revision and editing process. You may use a sample of your own writing or get permission from a student to use his or hers.

1. In the chart that follows fill in the characters from *Arms and the Man* that fit each category. One name has been provided in each box to get you started.

Static Characters	Dynamic Characters
Bluntschli <i>Petkoff</i> <i>Catherine</i> <i>Sergius</i> <i>Louka</i> <i>Nicola</i>	Raina
Round Characters	Flat Characters
Raina <i>Bluntschli</i> <i>Sergius</i> <i>Louka</i> <i>Nicola</i>	Nicola <i>Catherine</i> <i>Petkoff</i>

2. a. Louka is a foil to Raina. How?

Louka is direct. She has no romantic illusions. Raina is full of pretence; she acts the part of the romantic lady, but as Bluntschli sees, her behaviour is a put on.

- b. Sergius is a foil to Bluntschli in two different ways. What are they?

Sergius is full of romantic illusions about war. Bluntschli knows the reality. Sergius views himself as a hero; Bluntschli is more concerned with survival. Sergius professes to have a higher love for Raina but secretly makes love to Louka. Bluntschli has no romantic illusions of higher love for Raina. He appreciates and loves the real Raina without the romantic posturing.

- c. Nicola is a foil to Louka. How?

Nicola is a perfect servant concerned only with maintaining his position and saving enough to open his shop so that he can serve people like the family. Louka resents her employers. She wants to change her position because she feels that she is equal to the family, not subservient.

- d. Petkoff is a foil to Catherine. In what way?

Petkoff is happy with old-fashioned ways. Catherine wants to be modern and up-to-date. She is extremely patriotic; Petkoff is just glad the war is over.

3. The following paragraph lacks coherence because transitional expressions have been omitted. Rewrite the paragraph in a more coherent fashion by putting in the linking words that are missing.

How can anyone doubt the reality of the Loch Ness monster? Hundreds of people claim to have seen it. Many people say it's a hoax. I'm convinced it's really there. I can't prove it. There is, I think, enough evidence to make a very strong case. There is a film of something big swimming across the loch, leaving a large wake. People don't believe in the monster. There is a photograph of a reptilian head and neck protruding from Loch Ness. This could be faked. It seems doubtful. There is a photograph taken from a mini-sub that looks like a flipper of a large aquatic animal. I feel sure there is some sort of monster living in Loch Ness.

Answers will vary somewhat. Here's a sample.

How can anyone doubt the reality of the Loch Ness monster when hundreds of people claim to have seen it? Many people say it's a hoax, but I'm convinced it's really true. I can't prove it; however, there is, I think, enough evidence for a very strong case. For example, there is a film of something big swimming across the loch, leaving a large wake, yet people still don't believe in the monster. There is also a photograph of a reptilian head and neck protruding from Loch Ness. Although this could be faked, it seems doubtful. Finally, there is a photograph taken from a mini-sub that looks like a flipper of a large aquatic animal. For these reasons I feel sure there is some sort of monster living in Loch Ness.

Section 3: Follow-up Activities

Extra Help

Teaching Suggestions

The two diagrams could be combined to create a diagram of the whole play.

Raina's change in attitude could be linked to the concept of the dynamic character.

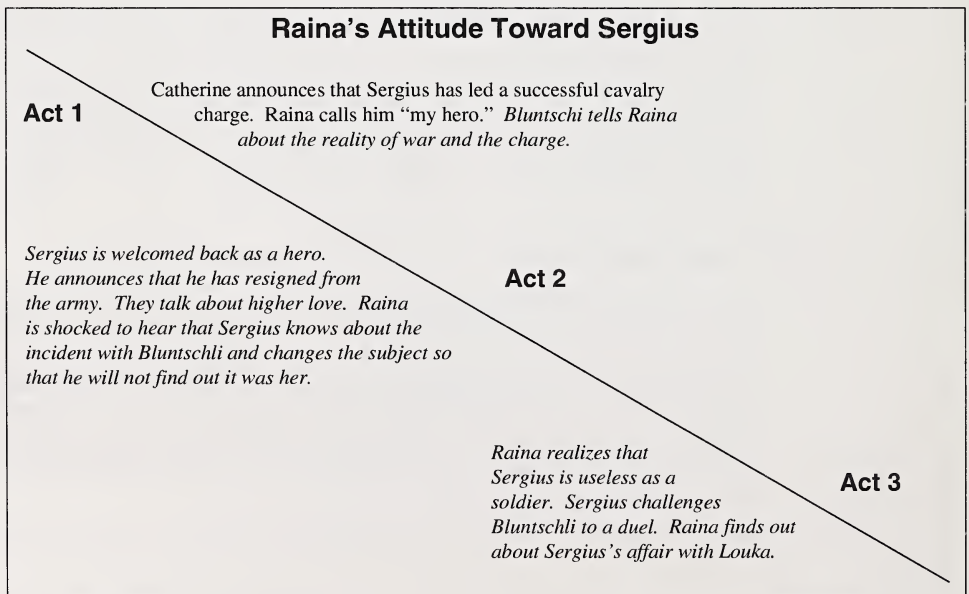
Question 2 – the set design – could be done in small groups or as a class activity.

1. Sometimes it's easier to follow the action of a plot if it's outlined in a diagram. You've already had experience with plot diagrams in Section 2 of Module 3. Likewise you can use diagrams to chart aspects of characterization.

In the diagrams that follow trace Raina's changing attitudes toward the two men indicated. They've been started for you.

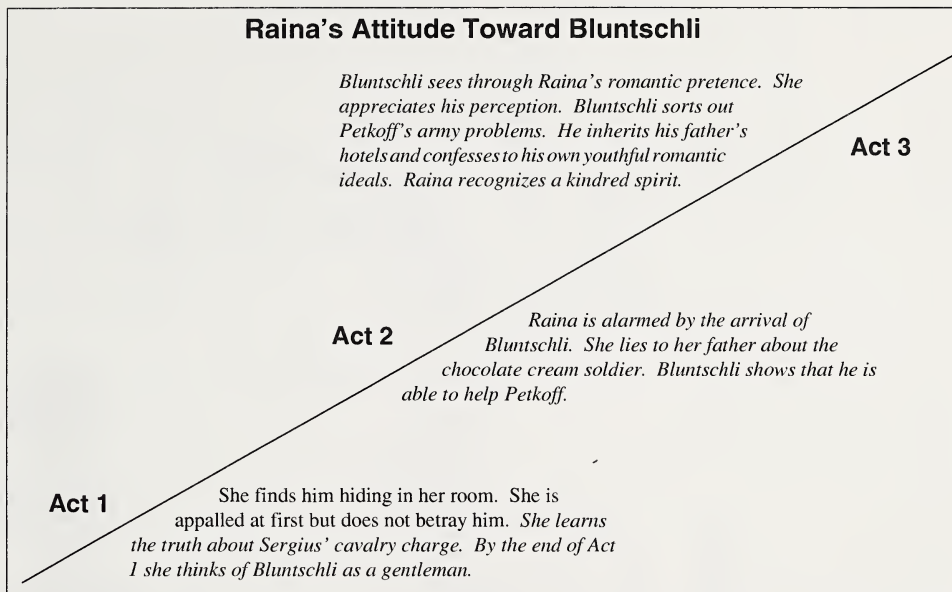
Answers will vary somewhat, but following are two sample diagrams.

a.



Note that as the play progresses her feelings for Sergius decline.

b.

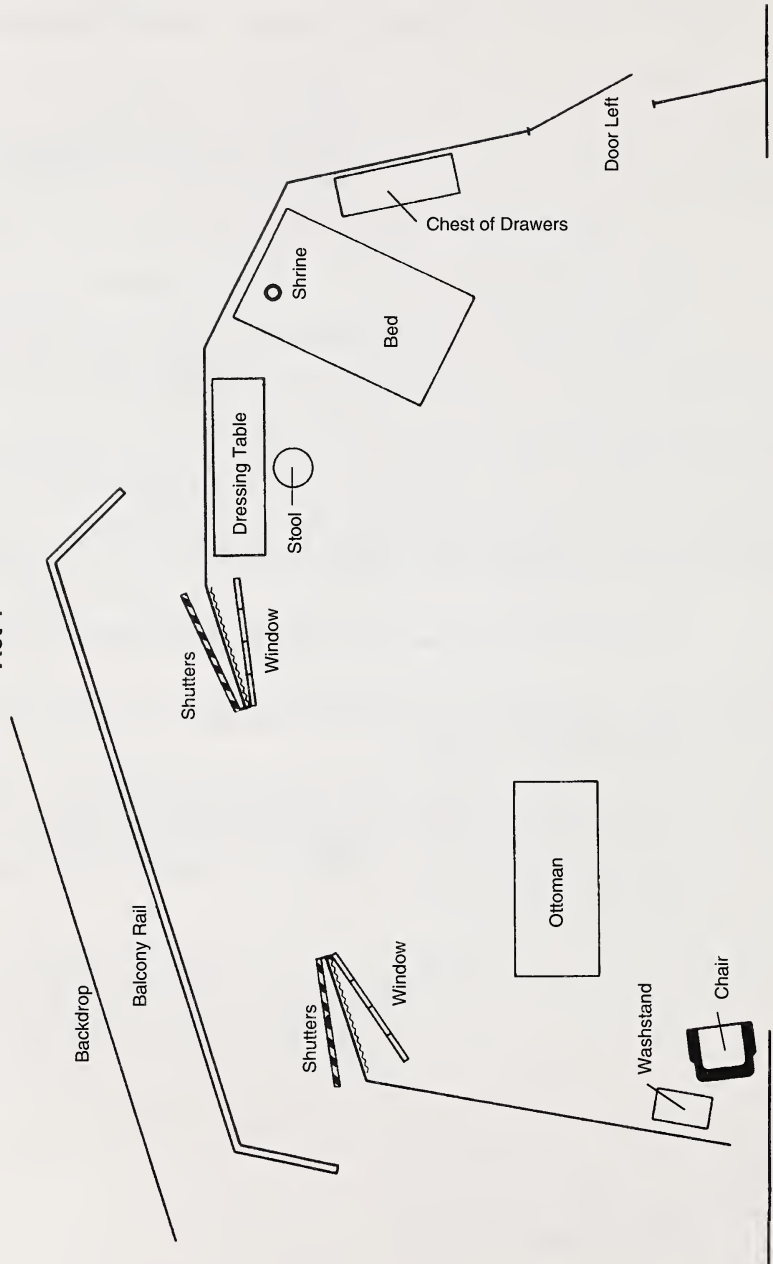


Notice that Raina's appreciation of Bluntschli increases as the play progresses.

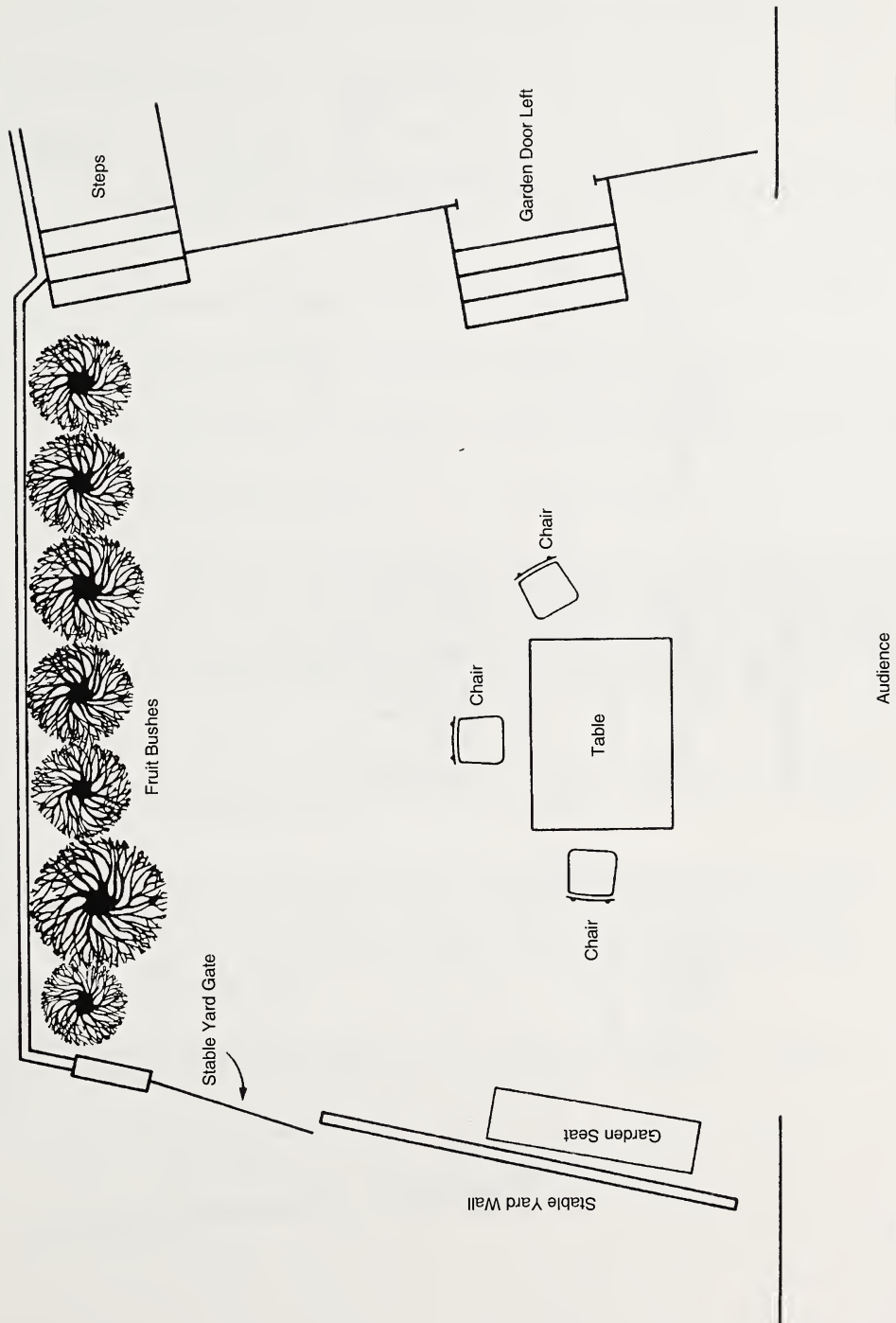
2. a. Draw a plan for the set of **one** of the acts in *Arms and the Man*. Please indicate the act you choose above the diagram.

*The set designs included here are only one director's idea of how the sets could look for each act. Remember, it is the director's job to interpret the author's work and intention for the audience. When you come to read *Romeo and Juliet* you'll find that Shakespeare's directions might simply say "a street."*

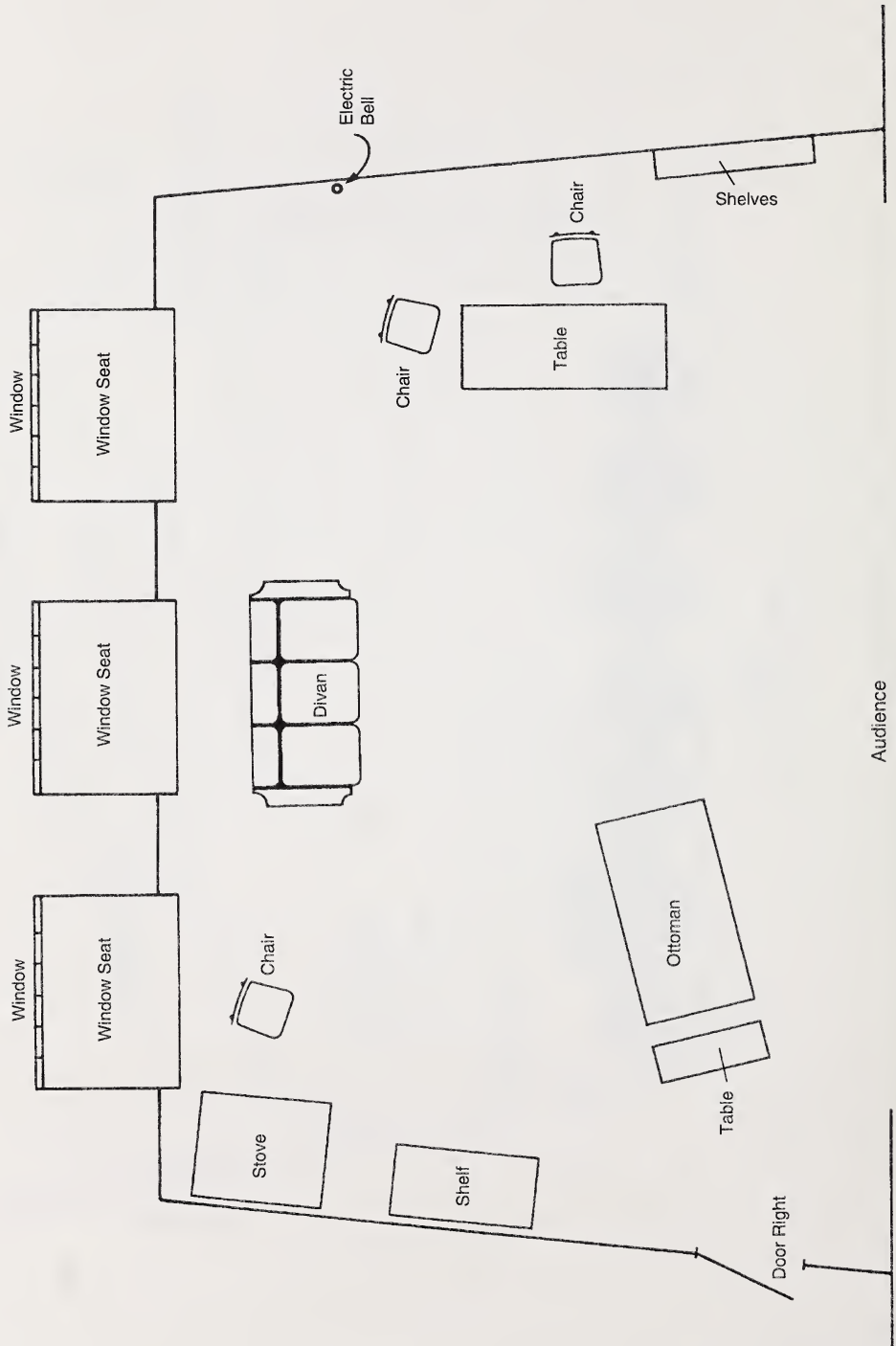
Arms and the Man
Act 1



Arms and the Man
Act 2



Arms and the Man
Act 3



- b. Give some examples from the stage directions that indicate paradoxical details in the set.

Examples will vary. Here are some possibilities:

Act 1: • “half rich Bulgarian, half cheap Viennese”

- “The counterpane and hangings of the bed ... are oriental and gorgeous; the paper on the walls is occidental and paltry.”
- “She is ... well covered by a long mantle of furs, worth ... about three times the furniture of the room.”

Act 2: • “There are fruit bushes ... covered with washing spread out to dry.”

Act 3: • “The window seats are luxurious ... a small kitchen table, much the worse for wear ... with an old canister full of pens ...”

- c. What idea do these details reinforce?

You will notice that in all three acts the details of the setting show that the house is a mixture of rich furnishings that are native to the country and tacky furniture which show the family's humble beginnings. The details reinforce the status symbols that the family is using to show their movement upwards in society. However, often the family's actions, such as hanging out the laundry, and Petkoff's dislike of washing himself, betray their poorer origins.

Enrichment

1. Answer Question 4 on page 355 of *On Stage 1*. Research Byron and Pushkin in your library in order to understand what Raina meant.

Both Byron and Pushkin, the former an Englishman and the latter a Russian, were romantic poets. Romantic poets tended to idealize and romanticize life. Realism was not considered important. On the other hand Shaw, an evidently practical man, disliked this approach to literature. He wanted it to be hard-edged and realistic. Raina's statement seems to reflect Shaw's views on romantic poetry.

Did your research on Byron and Pushkin include reading any of their works? What do you think? Are you a romantic or a realist?

2. Now answer Question 11 on page 355 of *On Stage 1*.

Answers will vary. One example is that in the Petkoff household, it is the wife, not the husband, who rules. It is Catherine who gives orders to Nicola, and she is the one who gives permission for Raina's marriage to Bluntschli. Similarly, in the relationship between Louka and Sergius, it is the woman who rules. She takes the initiative and works out all the details of the engagement. Note that this example hinges on remembering that in Victorian times, the husband was expected to lead and the wife to follow.¹

3. Finally, answer Question 13 on page 355 of *On Stage 1*.

In Act 3, Shaw keeps the audience's interest by further character development. Raina, the heroine, puts aside her phoniness and reveals herself as a sincere person. Sergius and Louka obviously get along well together; they have a great deal in common. Major Petkoff's coat provides an excuse for Bluntschli to return to the Petkoff's house to see Raina, but, more importantly, it presents a loose end that must be tidied up. At the word "coat" Petkoff is surprised. Bluntschli continues with his story, exaggerating the difference in age between Raina and himself. He then produces Raina's photograph and, when Raina furiously tears it up, proposes to her. The old coat and the photograph have acted as loose ends in the play that the audience wants to see cleared up.²

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Section 3: Assignment

Choose **one** of the following topics and write an essay of two or three pages. Be sure it has an appropriate structure and that your finished copy has been properly revised, edited, and proofread. Reinforce what you say with specific references to what is actually said and done in the play.

- Compare the attitudes toward romantic love shown by **one major** and **one minor** character in *Arms and the Man*.
- Compare and contrast Sergius and Bluntschli as heroic soldiers.
- In *Arms and the Man* Shaw satirizes people's conceptions of social status. Choose **two** characters and discuss their social status in the play as well as their attitudes towards their own positions in society.

Evaluation Suggestions

Grade the essay according to a standard marking guide. Stress content, but also mark for organization, style, mechanics, and overall impression. Look for evidence of revising, editing, and proofreading.

^{1,2} Globe/Modern Curriculum Press for the answer from *On Stage Teacher's Guide*, 1984, page 73. Reprinted by permission of Globe/Modern Curriculum Press.

Section 4: Romeo and Juliet

Key Concepts:

- Shakespearean drama
- Shakespeare's language
- Shakespeare's stagecraft
- soliloquy
- plot structure
- characterization
- romantic love

In this section students are introduced to Shakespearean drama. While the themes of the play are in some ways similar to the modern play they have just read, the structure and ending of the play is different.

There will be two assignments for this section – a composition in the style of a Journal entry and a dialogue.

Section 4: Activity 1

Teaching Suggestions

If possible show a videotape depicting life in Elizabethan England.

Create a library research project on Elizabethan England in which students find information and pictures on topics of their choice which they then present orally to the class. Here are some suggested topics:

- Costumes
- Foods
- Entertainments
- Famous People
- Customs
- Artists
- Lifestyles

Show the ACCESS Network videotape *Shakespeare of Stratford* from the series *The World of William Shakespeare*.

Review different marriage customs and family structures with the class.

Discuss with the class how quarrels can expand to such enormous proportions that people can't remember how they even started. Check in the media for news of such conflicts in society today. You might set up a scenario and have the students in your class role-play parts in a feud.

You might show part of an old western movie focusing on a gun fight or a bar-room brawl. If it's available, show part of the street fight from *West Side Story*.

Have the class watch a videotape that shows an Elizabethan Theatre. Have students construct models or diagrams of such a theatre if they seem interested.

Choose a soliloquy from another play. Read it to the students. Brainstorm with them all the information that the character gives about him- or herself and the situation.

1. How have modern marriage practices changed?

Your answer may contain the following ideas. Parents today don't exercise such total control over their children. Most young people in western culture tend to pick their own partners for a marriage relationship. A greater degree of equality is found within most marriages; husbands aren't necessarily dominant.

2. a. What do you learn from these lines about the weather?

You learn that the weather is very hot. Statistics have shown that violent action often increases during hot weather.

- b. What do you learn about what's likely to happen?

You learn that if Mercutio meets any of the Capulets, there is likely to be another fight.

- c. What do you learn about the character traits of Benvolio and Mercutio?

You learn that Mercutio is easily drawn into a quarrel and that Benvolio is trying to avoid confrontation. He is more peace loving than Mercutio.

Section 4: Activity 2

Teaching Suggestions

If you haven't already done so, obtain a copy from ACCESS Network of the videotape *Shakespeare of Stratford and London* and show it. Remind the students that although Shakespeare's plays are set in times and places other than Elizabethan England, they are still very much about the ideas and mores of his own era.

If you've got a film version of *Romeo and Juliet*, show Act 1, Scene 1 of the play as a prelude to reading.

If possible, listen to an audiotape of the play; have students read along as you play Act 1, Scene 1. Later you can assign parts and have students read aloud.

Review the structure of the Shakespearean play with the students. There are useful notes in the introductory section to the *On Stage 1 Teacher's Guide*.

Add extra scenes to the ones suggested for study in the introduction to Activity 2 if the class is responsive.

Discuss with the class the nature of teenage love. Are Romeo and Juliet typical?

Have two students read aloud Romeo and Juliet's opening conversation adding the movement suggested by the language.

Have students write letters of advice to Juliet. (Don't push this if students find it embarrassing.)

The wedding is not shown in the play. Have the students write the wedding vows as they think Romeo and Juliet might have written them.

Discuss with the students what might have happened if Friar Laurence had remained at the tomb.

If you can get it, use the film *Romeo and Juliet* from *The World of William Shakespeare* series to show the class selected scenes. Use these scenes as basis for class discussions.

- Using the cast of characters listed at the beginning of the play, fill in the following chart. You might not be able to complete it at this time, but you can use it as an ongoing assignment. Where possible, indicate in a word or two the reason for your choice and the social status of the character in question. A list of the main characters is also given for you to refer to.

In your own chart be sure to include notes about the main characters.

Montague	Neutral	Capulet
<i>Montague</i> <i>Lady Montague</i> <i>Romeo</i> <i>Benvolio</i> <i>Mercutio</i> <i>Balthazar</i> <i>Abraham</i>	<i>Chorus</i> <i>Prince Escalus</i> <i>Friar Laurence</i>	<i>Capulet</i> <i>Lady Capulet</i> <i>Tybalt</i> <i>Paris</i> <i>Juliet</i> <i>Sampson</i> <i>Gregory</i> <i>Nurse</i>

2. Now go back and reread the first four lines. Then answer the questions that follow:

- a. What is the setting of the play?

The setting is Verona.

- b. What is the relationship between the two households?

The families are involved in a continuous feud.

3. Now reread the next four lines and explain what happens to the “star-cross’d lovers.”

They kill themselves as a result of both fate (“death-mark’d love”) and the feud (“parents’ rage”)

4. Finally, go back and reread the remainder of the Prologue. Then answer these questions:

- a. What is the subject matter of this play?

The play, of two hours duration, is about the feud, the deaths of the lovers, and the result of those deaths on the families.

- b. What does the Chorus ask of the audience in the last two lines?

The Chorus asks the audience to listen patiently. Elizabethan audiences were known to be restless and rowdy.

5. a. How does the street fight start?

The fight starts between the servants of the Montagues and Capulets when Sampson makes a gesture to Abraham. Tybalt gets involved and then the older members of the families join in as well.

- b. What is the Prince’s reaction?

The Prince reacts very strongly. He threatens them, saying that if the peace is broken again, those responsible will be put to death.

6. a. Choose two or three adjectives to describe both Benvolio and Tybalt.

Answers will vary. Here are some possible adjectives:

Benvolio	Tybalt
<i>peace-loving</i> <i>patient</i> <i>accommodating</i>	<i>quick-tempered</i> <i>fiery</i> <i>argumentative</i>

- b. How do you think these two young men will behave in the rest of the play?

Tybalt will likely remain rash. In fact, in Scene 5 he wishes to fight Romeo. Benvolio will probably try to avoid trouble or conflict. He tends to be more of a peacemaker.

7. Continue reading Act 1, Scene 1 of *Romeo and Juliet* up to line 156. What does the conversation between the characters lead us to think Romeo will be like?

By the sounds of the conversation between Montague, Benvolio, and Lady Montague, Romeo is very depressed, melancholy, and stubborn. Was that your impression?

8. Why is Romeo so unhappy?

Romeo is unhappy because he has been rejected by the lady he loves. He says “She’ll not be hit/ with Cupid’s arrow.”

9. Find examples of oxymorons that reveal Romeo’s feelings.

The oxymorons that describe his feelings include these:

- “brawling love”
- “loving hate”
- “heavy lightness”
- “serious vanity”
- “feather of lead”
- “bright smoke”
- “cold fire”
- “sick health”

10. a. How does Tybalt recognize Romeo?

Tybalt recognizes Romeo’s voice. He says “This, by his voice, should be a Montague.”

- b. How is Tybalt’s reaction to Romeo different from Capulet’s?

He wishes to confront Romeo – “To strike him dead ...” Capulet, by contrast, refuses to allow Tybalt to confront Romeo. He says “Therefore be patient, take no note of him.”

11. Rewrite the conversation from line 93 to line 106 adding stage directions to the dialogue that indicate to the actors what movements could be used to reinforce the words.

Answers will vary, but the actions which accompany Romeo and Juliet's first conversation might look like this:

Romeo: *(He takes Juliet's hand.)*

*If I profane with my unworthiest hand
This holy shrine, The gentle fire is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.
(He kisses her hand.)*

Juliet: *Good pilgrim, you do wrong your hand too much,
(She takes Romeo's hand.)*

*Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
(She places his two hands together as if he were saying his prayers.)
And palm to palm is holy palmers' kiss.*

Romeo: *Have not saints lips, and holy palmers too?
(He takes Juliet's hands.)*

Juliet: *Ay, pilgrim, lips that they must use in prayer.*

Romeo: *O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.*

Juliet: *Saints do not move, though grant for prayers' sake.*

Romeo: *Then move not, while my prayer's effect I take.
Thus from my lips, by thine, my sin is purged.
(He kisses her.)*

12. a. In this soliloquy what does Romeo reveal about his feelings?

He reveals that he's fallen deeply in love with Juliet.

- b. Is he believable here?

You might wonder about the intensity of his feelings here. After all, he's only just met her.

13. a. What is the most obvious example of imagery used in this speech?

The most obvious imagery used here involves references to the heavens. Romeo says that Juliet is the sun, which rises to bring light to the world. He also compares her eyes to stars.

- b. What contrast is set up by this imagery?

The contrast is between light and darkness.

14. a. What does Juliet want Romeo to do in this part of the scene? Refer to lines 24 to 61.

When Juliet realizes that Romeo is a Montague, she says

*O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.*

In saying this she reveals her unrealistic wish to separate themselves from their families and the feud by removing or changing their names.

- b. Is this a very practical idea? Why or why not?

They really cannot separate themselves from their families, so this isn't a very practical idea.

15. Quote the lines that you think foreshadow trouble for the lovers.

There are several quotes that foreshadow the events to come. Here are two examples:

- *I have no joy of this contract to-night.
It is too rash, too unadvised, too sudden,*
- *I am afeard,
Being in night, all this is but a dream,*

16. Why does Romeo not respond to Tybalt's taunts?

Romeo has just married Juliet, so he is now Tybalt's kinsman. He says this:

*I do protest, I never injured thee,
But love thee better than thou canst devise.*

17. a. How does Mercutio respond to Romeo's words to Tybalt?

Mercutio is shocked that Romeo refuses to react to Tybalt's challenge.

- b. What is the result?

As a result, Mercutio fights Tybalt. Romeo tries to separate them, and Mercutio is killed.

18. Why does Romeo want to fight Tybalt now?

Romeo is shocked by Mercutio's death and avenges it by attacking and killing Tybalt. Perhaps he feels that it's his responsibility.

19. a. What has Romeo come to the tomb to do?

He has come to the tomb to join Juliet in death.

- b. What does Paris think Romeo has come for?

Paris thinks that Romeo has come to desecrate Juliet's tomb.

20. How is Romeo's death an example of dramatic irony?

The audience knows that Juliet only appears to be dead and is, in fact, just about to wake up. By contrast, Romeo, thinking that she's dead, kills himself.

Section 4: Activity 3

Teaching Suggestions

Have students read selected passages aloud. Work with them on comprehension and poetic techniques.

Use more passages for proofreading practice if this seems helpful.

1. Do you think Romeo is in love with Rosaline or rather with the idea of being in love? Explain your answer.

In this speech Romeo focuses more on the idea of being in love. For example, there is no description of his beloved, herself.

2. In Act 1, Scene 5, when Romeo first sees Juliet, he says this:

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night.

How has Romeo's focus shifted in these lines?

When he sees Juliet he reacts to her beauty which is what makes him fall in love with her. He shifts from dwelling on the agony of love to praising the person he loves.

3. Now turn to Act 2, Scene 2, lines 94 to 106. What does Juliet say here about the quality of her love?

She's pointing out to Romeo that she's steadfast in her love for him. She doesn't give her love easily, but she's not altogether sure of his love.

4. Answers may vary somewhat. Compare yours to these:

- a. In Act 1, Scene 1 Lady Montague asks

O, where is Romeo? Saw you him 'today?

Rewrite these two questions in modern English.

Where is Romeo? Did you see him today?

- b. Benvolio responds to Lady Montague as follows:

Where, underneath the grove of sycamore
That westward rooteth from this city's side,
So early walking did I see your son.

Rewrite this passage in everyday modern English.

I saw your son walking early this morning underneath a grove of Sycamore on the west side of the city.

5. a. How do the young men speak to the nurse in this exchange?

They speak to the nurse in a disrespectful way making her the object of their teasing which has rather sexual undertones. Mercutio calls her a "bawd."

- b. How does she reply?

The nurse replies to their teasing with good humour.

- c. How does this scene provide comic relief?

The good-natured tone of this entire scene lightens the tension that has built up during the preceding scenes.

Section 4: Follow-up Activities

Extra Help

1. How well have you understood the events of *Romeo and Juliet*? If you're hazy about what actually goes on in the play, you'll definitely have trouble responding to it on both a critical and personal level. The short quiz that follows will help you assess how well you've grasped the play's events.

- a. Who breaks up the servants' brawl that starts the play?

Escalus, Prince of Verona, breaks it up.

- b. When old Capulet shouts for a sword, what does his wife think would be more appropriate?

She thinks a crutch would be more appropriate.

- c. How does Tybalt recognize Romeo in his mask at the ball?

He recognizes him by his voice.

- d. Why does Juliet ask Romeo not to swear by the moon?

She asks this because the moon is changeable.

- e. Who does the actual proposing – Romeo or Juliet?

Juliet does the proposing.

- f. Who kills Paris?

Romeo kills him.

- g. How does Romeo die?

He takes poison.

- h. How does Juliet die?

She stabs herself with Romeo's dagger.

2. A common barrier to thoroughly understanding a Shakespearean play is the difference between poetic Elizabethan English and the everyday prose of the twentieth century. If this difference is interfering with your comprehension, this exercise may help.

Reread Benvolio's speech in Act 1, Scene 1, lines 104 to 113. Rewrite the speech in modern English – the way you'd express the ideas yourself.

The rewritten speech might look like what follows. Yours will likely vary somewhat.

Your servants and the servants of your enemy were fighting when I got here. I tried to pull them apart. At that moment angry Tybalt came with his sword out and ready. He swung it through the air around his head and shouted insults at us. He didn't hurt anyone and we just hissed at him scornfully. Then while we were throwing punches back and forth, more and more people came and started fighting one on one. Then the Prince arrived and parted both sides.

Enrichment

Teaching Suggestions

If possible show the Zefferelli film *Romeo and Juliet* to the class.

Show the film *West Side Story* to the class or play a recording of songs from the film. Have the students compare the story with *Romeo and Juliet*. Have students present a scene from the play to the class. They could paraphrase it into modern English for presentation.

1. Read Juliet's soliloquy at the beginning of Act 3, Scene 2, lines 1 to 35.
 - a. List all the references Juliet makes to night and darkness. Then list the references she makes to day and light.

Some of the references include these:

Night and darkness:

- *cloudy night*
- *close curtain*
- *love-performing night*
- *civil night*
- *sober-suited matron, all in black*
- *black mantle*
- *Come, night*
- *wings of night*
- *gentle night*
- *black-brow'd night*
- *little stars*

Day and light:

- *Phoebus' lodging*
- *Phaethon*
- *thus day in night*
- *garish sun*
- *day*

- b. Which of the two predominates? How is this significant?

The images of night are predominant. Juliet wants the day to pass quickly because the night will bring Romeo.

2. Read the Shakespearean sonnet “Shall I Compare Thee to a Summer’s Day?” on page 104 of *Poetry in Focus*. The ideas in the poem follow the pattern of three **quatrains** and a concluding rhyming **couplet**, just like the prologue sonnet at the beginning of *Romeo and Juliet*.

- a. What is the main idea of each quatrain of “Shall I Compare Thee to a Summer’s Day?”

First quatrain: *Here Shakespeare is showing that the beloved’s beauty is greater and longer lasting than a summer’s day*

Second quatrain: *Here he shows that often in summer the weather is either too hot or cloudy and that everything in nature changes.*

Third quatrain: *Here he says that unlike things in the natural world, his beloved’s beauty will never change or die.*

- b. What is the main idea of the couplet?

In the couplet Shakespeare points out that the reason his love’s beauty will last is that it is immortalized by his poem.

- c. How do the ideas about love in the poem relate to the play *Romeo and Juliet*?

The poem points out that beauty and love remain unchanged when they’re immortalized by poetry. The story of Romeo and Juliet’s love has also remained long after their deaths – immortalized in Shakespeare’s play.

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Section 4: Assignment

- Write a composition in the style of a polished Journal entry on **one** of the following ideas:
 - To what degree was a lack of communication between parents and children responsible for the tragic ending of *Romeo and Juliet*? Could news of their marriage have solved the feud between the families?
 - Imagine you're directing the party scene where Romeo and Juliet meet. What actors would you cast in the roles of Romeo and Juliet? Discuss the qualities that the actors would have to bring to their roles. Describe how you would choose the costumes for the scene. For instance you might consider updating the play and using modern costumes or using costumes from another time period – for example, the Old West. If you wish, drawings or pictures of your ideas about costumes may accompany your description.
 - Write a ballad that retells the story of Romeo and Juliet. Or write a rap song instead.
- Write a dialogue between Lady Capulet and Lady Montague that takes place ten years after the deaths of Romeo and Juliet. How do they feel about the tragedy now? What has happened between the families as a result of the tragedy? Include any stage directions.

Evaluation Suggestions

Grade both these assignments according to the Scale for Evaluation of Expressive Language located at the end of the Learning Facilitator's Manual. Be sure what is written reflects a sound understanding of the play.

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Final Module Assignment

Through his play *Hamlet* Shakespeare revealed his belief that plays hold “the mirror up to nature”; that is, plays reflect what is going on in the real world.

With this in mind, write a short essay in which you respond to **both** of the following ideas:

- How do the plays that you've read in this module reflect society's ideas about love and marriage?
- How have things changed in the late twentieth century?

Evaluation Suggestions

Mark this final essay according to the same criteria used for the Sections 2 and 3 Assignments. Students should discuss both plays they've studied and reveal a sound understanding of each. Look for concrete details used to back up assertions and make sure that students discuss how things have changed – or not changed – today.

ENGLISH 10

MODULE

8



Back to the Future

LEARNING FACILITATOR'S MANUAL



**Distance
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Module 8: Back to the Future – Overview

This module wraps up the entire course. It is designed to help students bring together what they've discovered about themselves as language users and what they've learned about language and literature. The last section will prepare the students for their final examination.

Module 8: Back to the Future

Section 1: What Have You Learned About Yourself?

Section 2: What Have You Learned About Language and Literature?

Section 3: Wrapping up: The Examination and Beyond

Evaluation

The student's mark in this module will be determined by his or her work in the Assignment Booklet, which contains three section assignments. The mark distribution is as follows:

Section 1 Assignment	50 %
Section 2 Assignment	25 %
Section 3 Assignment	25 %
TOTAL	100 %

Section 1: What Have You Learned About Yourself?

Key Concepts:

- **the writing process**
 - extending a piece of writing
 - editing a piece of writing
- **the reading process**
 - prereading
 - postreading
- **the listening process**
- **the speaking process**
- **the viewing process**

Section 1 is a critical step for English 10 students, designed to help them synthesize many of the fundamental concepts of language processes. It is not a course review *per se* and should not degenerate into a mere review of information. Instead, students should be encouraged to honestly and thoughtfully analyse their own ways of making meaning from what they read, hear, and view and of expressing it in what they say and write. They should come to believe that each of them has a unique process and set of strategies for making meaning. Students should begin to see patterns and similarities among their reading, writing, listening, speaking, and viewing processes. They should also become aware of specific areas that they can target for future development.

In this section students spend time reading and working with previous journal entries. They should come to understand, if they haven't already, the value and purpose of a writing/response journal. Celebration of the "gems" buried in their journals is the focus – not criticism of their writing. Students may become discouraged reading through what they've written during the course and may need help locating the insights that have been uncovered in the process of actually writing about something. This should be a time of discovery, looking for clues about one's writing voice, style, ideas, and self as revealed through spontaneous writing.

Students also analyse their own voice (in a prepared oral interpretation) and speaking style on audiotape. Again, some students need help understanding why their voice sounds so "odd" on tape. While they are speaking, they hear not only the actual sound of their voice, but also the various overtones and resonance of their vocal tones inside the skull chambers. Group work is stressed as a way to practice the important skill of sharing ideas with others and building team solutions.

After each activity students try to assess their growth in the skills and concepts prescribed for English 10 in the various language areas. This is probably the most important part of the module. Students may need a lot of help to understand what each of these skills is, and to evaluate themselves accurately.

Section 1: Activity 1

Teaching Suggestions

Allow students to discuss in pairs, then as a whole group their answers to questions about how they've changed since the course began. See if common areas of change can be determined.

Have students locate quotations from writers that they find meaningful or applicable to their own writing experience. Any quotation books available from the library will be useful for this exercise, or get copies of *Writers on Writing* edited by Jon Winokur (published by Running Press, 1990). Students might make posters illustrating these quotations or personal title pages for their Journals.

Before students try Question 2, where they must describe their writing process, discuss with them some of the warm-up questions about writing provided just before that question. Have students compare, in small groups, their approaches to writing. Give them examples from your own writing experience. Help them understand that their process is probably all right – that there is no single best process – but that improvement is usually possible.

Question 3 can be an illuminating exercise. Try it yourself. Share the diagrams among students. You may find some perceptive enough to use next year for teaching the writing process. Encourage students to keep their diagrams, perhaps in their Journals.

1. Now try completing the following phrases in one or two sentences.

I'm happy when...

Sometimes I imagine...

My friends think that I'm good at...

I hope...

I most like to write about...

Answers will be personal. Did you have trouble responding to any of the questions? Have your responses really changed since you first answered those questions in Module 1?

- How would you describe the process of getting from the first stage of actually deciding what to write all the way to the finished product? Write a paragraph describing your personal writing process. If it helps, you might want to document the process you went through for a specific piece of writing you've prepared recently.

Your answer will probably be unique. You might share your experiences with others and ask them what they do to get started, how they plan, if and when they revise, or what gets them bogged down. Here are paragraphs written by three students describing their writing processes:

Fatima: *Everyone asks me where I get my ideas for writing because I always seem to have something to write about. I don't know – I just think of a neat title sometimes or I remember something that happened and start writing about it, and before I know it things are growing. Sometimes I go on for pages and pages without stopping, and I guess a lot of it is really garbage but some good things come out of it too. I hate going back though – that's my worst problem. I end up with all these unfinished pieces, that are usually totally shapeless and I don't know where to begin organizing them. If I have to hand something in, I depend on other people to help me revise. My boyfriend usually has good advice; he'll read it over and tell me what he thinks it's about, and then I find it's easier to focus.*

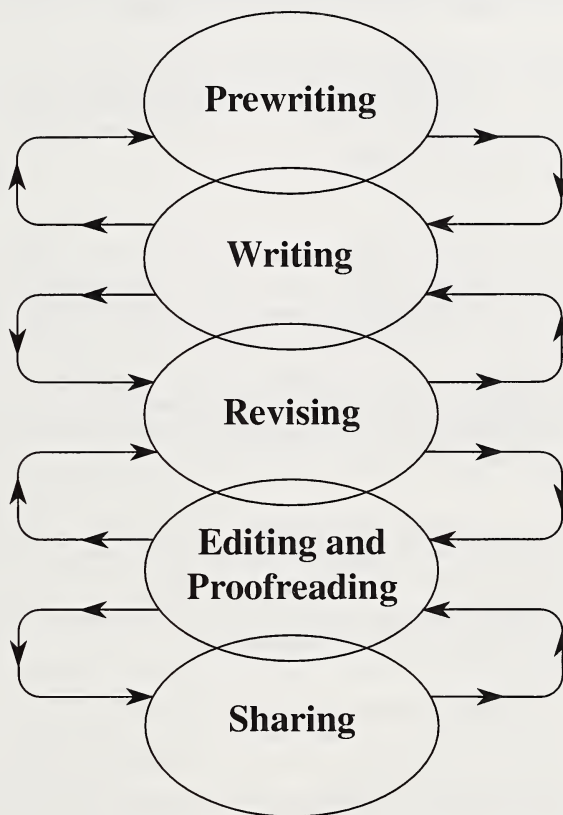
Geoff: *I hate writing in class because I usually do all my writing on the computer. I can't imagine writing out everything by hand; typing's so fast, and I can change it as I go along. That's what I do – I write a sentence, then revise it, then write a couple more; I change words as I go. Then, when it's all done, I print it out and put it away for a few days. Usually when I read it later I get good ideas for fixing things. Mostly my revision is adding details or developing ideas. I hate cutting stuff out. The only time I like getting help from other people is when I'm proofreading. I just can't be bothered putting in punctuation and stuff. Thank goodness for spellcheck!*

Alexandra: *I find I spend a huge amount of time thinking before I write. Usually everyone else in class is almost finished before I've even started writing. I talk to people about my ideas; I read and research the topic; I make notes and notes and more notes. Sometimes I don't even read most of the notes I make, but the process of writing them down helps me plan what I want to write about. The hardest part for me is organizing all my ideas. Sometimes it seems as if I have so much information – especially when I'm writing an essay – that I can't somehow put it all together. So I actually like to make a traditional point-form outline where I list all my ideas and organize them into a sequence that makes sense. I also never write introductions until the end. Revision for me never stops. I keep finding more things to fix and change. I love shaping words into a format that says exactly what I want.*

3. Now in the space provided draw a diagram representing the writing process as it works for you at this point in time.

Everyone's diagram will probably look different. Again, try comparing yours with those of other students. The diagram you saw in Module 1, Section 3 representing some people's writing processes looked like this:

The Writing Process



Section 1: Activity 2

Teaching Suggestions

Again, encourage students to work together in pairs or groups of three to complete Questions 1 through 5. Have a session in which students can read aloud their choices of a piece of good writing, or a piece that really took off. They may need your help to locate journal writing where their voices are strongest, most vivid, and authentic. Have students read these bits aloud to help them get a feel for writing that works.

Students will need help extending a Journal piece. This is the age-old problem of developing written ideas sufficiently. What is often needed is to replace “telling” sentences with “showing” details. Sometimes an important event that has been briefly summarized needs to be played out in moment-to-moment action and dialogue. Sometimes an image, character, or setting needs vivid descriptive detail that appeals to the reader’s senses. Perhaps an idea requires clearer explanation and examples to be communicated satisfactorily.

Try having students work in pairs to brainstorm ways to develop and improve a piece of writing. If necessary give them quick lessons using short models from professional writers.

Students may have difficulty understanding what the skills and concepts listed in the rating chart actually mean. Be prepared to explain these and provide examples. Encourage students to take this exercise seriously and rate themselves as honestly as possible. These charts are referred to several times during this module.

1. Find a piece that really took off during the course of the writing – something that ended up being much longer than you thought it would when you first started, and that contains good ideas. Mark this piece, with a paperclip, bookmark, or other method, and give it the number 1.

As you read this piece, try to remember the day you wrote it. What is it that made the writing take off? Could you capture that free-flowing spirit again? Is the topic one you particularly care about? Will this piece work as a starting point for a draft to hand in for this section’s assignment?

2. Find a piece of good writing that surprises you when you look back at it now. It may actually prompt you to ask “Did I really write that?” Mark the piece and number it 2.

What makes the writing look and sound good to you? Does it meet the criteria for good writing outlined in Module 1, Section 3: Activity 4?

3. Find a creative piece, perhaps an original description, story, play, or poem, that you like and would like to develop some more. Mark the piece. It becomes number 3.

You’ll be encouraged to rework and revise this piece to hand in as part of this section’s assignment. If you like, you might wish to combine two or three pieces.

4. Find a piece that you find uncomfortable to read – that you’re not happy with but definitely don’t want to work on again. Mark the piece and give it the number 4.

Read this piece critically and honestly. What is the problem? Is it lacking organization or clarity? Is there inadequate development of ideas? Are there lots of words but no real substance? Have you used convoluted sentences? Was your voice lost in the writing? Why didn’t it come through?

Do you remember the day you wrote this? What do you think prevented the writing from flowing smoothly? Were you somehow putting up obstacles for yourself? What can you do if this happens again?

5. Most importantly, find and mark places in your Journal where the writing seems most alive and genuine – where it sounds just like you. Usually these are pieces that contain strong, vivid writing, or writing that perfectly captures a feeling, observation, memory, or idea. These are the places where your voice is best – where it almost sings. Carefully mine your Journal for those tiny veins of gold that are often buried in ordinary rock. Mark at least three pieces where you think your voice is best, and number each of them 5.

Voice in writing is one of the hardest elements to define. If necessary review Module 1, Section 3: Activity 3 – “Finding Your Voice.”

Section 1: Activity 3

Teaching Suggestions

Have students exchange their plot summaries so each can have a full set for review notes. Read them aloud or in small groups to determine which are the best.

Now might be a good time to discuss personal preferences and dislikes for certain stories. Encourage students to articulate their reasons for being attracted to or indifferent towards a particular story. Perhaps a point can be made here about how readers’ background knowledge and experience affect their reading tastes.

While doing Question 4 you might want to introduce one or two other stories written by authors the students have particularly enjoyed. Stories by Saki, Ray Bradbury, William Saroyan, and other authors can be found in many anthologies. Or have students work in small groups to identify an author they enjoyed, read and discuss another story by this author, and present their findings to the class. Students could even present a dramatic reading of the story for their classmates.

Have students share entries from their Journal about their reading tastes and their own reading processes. Some students may have difficulty recognizing or articulating their reading process. Give them examples from your own experience, or relate experiences of people you know or have previously taught.

Question 5 probes reading strategies. Reinforce these here. For assistance, refer to *Reading for Life* by Robert Ireland and *Teaching and Evaluating Reading in Senior High School*, a monograph on reading strategies available from the Learning Resources Distributing Centre.

If students have difficulty setting a context for reading “The Carved Table” independently, help them out. Ask students if they’ve ever sat through a meal with people who believe in different things or hold different values from themselves. Have they ever experienced such a conflict in values within their own family? How can such conflict be resolved?

Definitely have students voice their questions about this story. These questions can be used to initiate whole-class or small-group discussions about the story.

This story lends itself well to writing a continuation. What will Karen do next? Or students could write what happens next from the point of view of the new husband, or even the first husband.

See if students can identify and articulate the process of responding to literature (Questions 7, 8, and 9). The main point here is to realize that critical and personal response are difficult to separate because one's critical analyses are affected and sometimes directed by one's emotional responses.

Students should understand the expectations of a personal response to literature – that it includes a thoughtful, fluent response centring either on emotional reactions, questions about the piece, parts that are meaningful, parallel personal experiences, or a combination of all these. As well, they should know what considerations figure in critical responses: form, style, theme, structure, literary devices, point of view, and comparisons with other pieces.

Students may need help interpreting and completing the skills rating chart for reading provided at the end of this activity.

1. Imagine this: you're going to be locked up in a room for three days. You are allowed five pieces of reading material – anything you like – and reading will be your only occupation. What do you ask for? Write down your five choices here.

*Answers will be personal. What did you choose? A trashy novel, perhaps? Or maybe something serious and introspective like the **Bible** or the **Koran**? Would you select a combination of genres like a book of poetry, a play, some short stories, a novel, and maybe some nonfiction?*

2. Now turn back to Module 1, Section 1: Activity 1 and read the answer you wrote for Question 9 which asked you this: What do you like to read? (e.g., magazines, newspapers, novels, poetry)? Name some of your favourites. Has anything changed in your reading tastes from then to now? Explain.

Were you surprised to note changes, or are your tastes unchanged? If there's a change, were you able to explain why?

3. Following is a list of all the short stories you may have read in Modules 2 and 3. As you read through the list, ask yourself which stories you enjoyed the most. Often you can tell which ones you like best because they are the ones you remember the most vividly.

- “The Friday Everything Changed”
- “The Sea Devil”
- “The Parsley Garden”
- “Who Said We All Have to Talk Alike”
- “The Veldt”
- “The Witch”
- “The Interlopers”
- “The Wish”
- “Twins”
- “Penny in the Dust”
- “A Way Out of the Forest”

Now choose your three favourites from the list and write a very brief plot summary of each one, trying to convey as many of the key ideas as you can. Keep your summaries for Section 3, where final exam preparation is discussed.

Your story choices will determine your answers here. Writing a brief but comprehensive plot summary isn't as easy as it might seem. Here's a sample for the story “Penny in the Dust”:

While playing, Peter loses a precious penny that his remote and taciturn father had given him as a present, and he hides in shame. Peter had imagined that the penny would give the hard-working father everything he needed and thus bring the two close together. The father's discovery of the boy's despair and its cause gives the two a deep and loving understanding that the father carries to his death, along with the penny carried for years in his breast pocket.

4. Can you think of any other ways to find titles of works of fiction that you might enjoy?

Ask friends who share the same reading tastes for their opinions. Read book reviews, available in most major magazines and newspapers. Check the weekly bestseller list, usually published in major newspapers. New titles are also often prominently displayed in libraries. Discuss your reading tastes and preferences with a librarian and ask for recommendations. Keep track of books and authors you enjoy so you can seek out more of their works. Visit used bookstores to swap paperbacks and ask for recommendations. Can you think of more ways?

5. To quickly review your own reading process, jot down the kinds of things you did at various times in this course before, during, and after reading to assist your understanding and full appreciation of the text. Use the following chart to do this.

Following are listed some reading strategies that this course has introduced:

Prereading
<ul style="list-style-type: none"> • <i>Set a purpose for reading.</i> • <i>Survey (skim, use headings, the title, and visual cues) to predict content.</i> • <i>Ask yourself questions about the content.</i> • <i>Refresh related background knowledge and experiences.</i>
Reading
<ul style="list-style-type: none"> • <i>Confirm predictions</i> • <i>Mentally picture images.</i> • <i>Adjust reading speed to be appropriate to purpose and content.</i> • <i>Monitor comprehension of main ideas; adjust reading if in difficulty.</i>
Postreading
<ul style="list-style-type: none"> • <i>Respond in writing.</i> • <i>Share and compare your meaning with others.</i> • <i>Ask questions like why? who? what? where? when? what next? what if . . . ?</i> • <i>Reread and check responses.</i> • <i>Extend response through creative writing, drawing, more reading, discussing.</i>

6. After reading the story, answer the following questions:
- If you were going to have a discussion with a teacher about this story, what questions would you ask?
 - What element of this story do you find most interesting?
 - Which of Karen's beliefs and values are consistent with your own?
 - If you were her, what would you have done in the situation described?
 - Picture yourself as one of the characters in the story – **not** Karen – and look at the family through that character's eyes. What do you see and think at the people in the story?

- f. What do you think is the antecedent action to the story?
- g. What do you think will happen afterwards?

*a. to g. All of these questions are simply springboards to finding your own way of understanding and appreciating the story. Your responses to these prompts may be different from other people's because your values and attitudes will affect the way you see the characters, especially Karen. If you have basic questions about the meaning of the story, you can talk these over with other people (but remember: **nobody** necessarily has the "right" answer, not even the teacher!) If you're on your own, answer your own questions by going back to the details of the story. For instance, one student asked this question:*

"Why is the story called "The Carved Table"? And what does the table have to do with Karen and her position in the family?"

To explore possible answers, the student first looked carefully at every description of the carved table that occurs in the story and noted how Karen touched or thought about the table. He tried to picture the carved table. The ideas that came to Karen immediately after she thought about the table also seemed to be important. Then the student looked at other descriptions in the story – of characters for instance – to see if the kinds of things said about the table are linked with anything else. He tried to connect the table and the idea in the question. Finally he thought about all the meanings that he associates with tables: families gathered around tables, what scallops remind him of, and how this carved table might somehow represent the family.

- 7. What accounts for differences in personal responses to literature?

People's responses to anything they read, view, or listen to are affected by their culture, religious background, previous reading experiences, opinions, background knowledge, experiences with people, personal maturity, and even their current mood and priorities. Sometimes people's responses to literature get muddled because they don't attend to the details given in the text, or they make inferences and judgements not supported by the text. For instance, it would be wrong to infer from "The Carved Table" that Karen's second husband runs banking scams, or that she killed her first husband. These are interesting ideas, but no details in the story substantiate such suggestions.

- 8. a. What is a critical response to literature?

To be critical in this context means to analyse and even evaluate the piece. A reader may have to step back a little from the literature and adopt a more distanced stance – the way doctors have to step outside their personal feelings and attitudes for a patient in order to make a medical judgment.

- b. What things does a reader pay attention to when responding critically?

In responding critically to literature, readers may examine any of the following elements and the relationships between them:

- structure
- theme
- point of view
- language
- symbols
- setting and mood
- characterization
- rhythm
- conflict
- things that change
- images
- use of irony

9. a. Which comes first, critical or personal response?

Everyone responds differently to things viewed, read, or heard. People's first reactions to a piece are most often emotional; they get involved in it (most authors hope they do, anyway) and they may react on a purely personal level. When you see a movie with friends and are talking about it afterwards, what things do people comment about first? Probably you hear comments like the following ones:

- "Wasn't that part great when . . ."
- "But why did she . . . ?"
- "The ending was really dumb."
- "Do you think he should have . . . ?"
- "That effect was awesome when ..."
- "I really liked the character..."
- "I didn't get why _____ was so important."
- I don't like what it implied about ..."

- b. What's wrong with ignoring personal response?

Notice how, although these typical responses are largely personal, they do approach a critical understanding of the movie. Elements of the movie's craft are brought into the discussion – the use of symbols, characters, structure, theme, and even visual composition. If the people commenting continued their discussion and it became a comprehensive critical analysis of the movie, their personal feelings, attitudes, and meanings would continue to affect the inferences and conclusions they draw as critics.

Section 1: Activity 4

Teaching Suggestions

Students of all ages tend to enjoy the survey at the beginning of this activity so it should spark some lively discussion. Have them collect responses from people outside class; then bring in their findings and compile them to speculate about what the most common listening problems are in our society.

A film that works well here is the 16 mm *You're Not Listening* (21 minutes), available through your local Regional Media Centre. It discusses listening barriers and strategies for working on them.

Have students devise listening tests that can be run in class to determine the listening skill level of other students.

If students do really poorly in the “A&M Records” exercise, try it again. Just make up a set of directions that aren’t particularly well organized and read them aloud. Then have students list and prioritize the tasks they are to do. This type of exercise could be turned into a scavenger hunt or other game. Or have groups of students themselves make up directions to read for other groups.

Remember when doing Questions 6 and 7 that in the classroom you are not limited to audiotapes. Have students present dramatic staged oral interpretations or theatrical presentations of their poems. Simple lighting (borrow the drama room, or improvise with candles or flashlights), carefully selected sound effects or music, and a thoughtful arrangement of speakers on a stage can be integrated into the readings without much effort or equipment. Help students realize the possibilities of combining and alternating voices of different tones and pitches for effect. (You may need to provide an example with a small group.)

1. In what areas listed in the chart would you like to improve your listening skills?

Answers will vary. Many people share a tendency to interrupt by either finishing off other people’s thoughts for them or wanting to get onto their own ideas before hearing out the other person. Some people admit to continuing with their own work while someone is trying to speak to them, writing while on the phone, and so on. Others admit that they’ll tune out a speaker if they decide in just the first few seconds that the message is not interesting or relevant to them.

2. Can you think of certain situations in which the listening techniques in this list would not be appropriate? What would those situations be?

During phone conversations the fifth technique obviously wouldn’t apply. Some speakers inconsiderately interrupt others who are engaged in an important task. This means that in the workplace and other task-oriented environments, there are times when listening to such speakers is inappropriate – especially when the speaker doesn’t have a particular message but rather just wants to pass the time talking with someone. Several of the techniques must be modified in order to gently but firmly discourage such a speaker.

3. What barriers sometimes prevent you from listening as effectively as you’d like to?

Common listening barriers include the following:

- **Preconceived notions:** Listeners have already made judgements about the person speaking or what that person’s saying thus full attention is not paid to the speaker.
- **Haste:** Listeners don’t want to take time out to stop, block out distractions, focus their thinking, and enter the speaker’s world.

- **Personal agenda:** Listeners are too wrapped up in their own tasks and thoughts to concentrate on a speaker's message or they are too restricted by their own ideas to be open to others' points of view.

4. a. What are the main work-related tasks Dan wants you to have finished by the time you close the store Saturday?

The main work-related tasks Dan wants you to have finished by closing time Saturday, are as follows:

- *Make four signs that say "SIDEWALK SALE – up to 40% off"*
- *Locate the new shipment of compact discs in the back storeroom, put prices on them, and display them in the store.*
- *Set up a sidewalk display and stay outside with it.*
- *Check to see which of the part-time staff are scheduled to come in Saturday.*
- *Straighten up the audiotape shelves.*
- *Locate promotional posters in the back storeroom and put them up in the store.*
- *Wear an appropriate Hawaiian costume.*

- b. Of these tasks, which seem to be top priority for Dan?

Of these tasks, the top priorities for Dan seem to be making the signs, pricing and displaying the CDs, and staying outside with the display.

- c. What pieces of information does Dan relay that are important to your work this weekend?

Important pieces of information include these:

- *A sidewalk sale with a Hawaiian theme is running on Saturday.*
- *Shoplifting will probably be a big problem during the Saturday sidewalk sale; you need to stay outside with the table of merchandise at all times.*
- *Laura is probably in a bad mood and may come by the store.*

5. a. What **prelistening** strategies could you use?

Prelistening strategies might include the following ideas:

- *Take time to turn off all the thoughts flowing through your brain.*
- *Focus totally on the speaker himself.*
- *Establish a context; imagine the store, its merchandise, the weekend, Dan, himself.*
- *Predict what sort of things might be included in the message.*
- *Most importantly, set yourself a **purpose** for listening.*

- b. What listening techniques could you try out **while listening**?

Strategies to use while listening might include the following:

- *Block out distractions. Eyes, especially, have a tendency to wander and your thoughts wander with them.*
- *Concentrate on the speaker's voice.*
- *Form a mental picture of what you're hearing.*
- *Focus your thinking speed (which normally races ahead of the speaker's voice) in order to note key ideas.*
- *Mentally ask questions and outline points.*
- *Jot down notes as you listen, but use quick shorthand to keep up with speaker.*
- *Note any key points you missed during the first listening.*

- c. What might you do **after listening** to ensure that you understand the meaning of the message?

Strategies you might use when you're finished listening might include these:

- *Mentally review the main points.*
- *Ask the speaker for clarification of any ideas you didn't understand or points you missed hearing the first time (or rewind the tape and listen again to certain passages).*
- *Assemble your notes by writing down the main points of the speaker's message in a logical format that can be referred to later.*

6. In Activity 3 of this section you read the story “The Carved Table.” In this exercise you’ll talk about this story on audiotape. If you want, reread the story and think through your ideas first. But **don’t** write down what you’re going to say. Let yourself go; allow the words to flow for at least two minutes before stopping the recorder. Don’t worry if you hesitate or stumble. You should focus on your message – what you have to say. It’s okay if your discussion moves away from the initial topic into other ideas related to the story. If you’re relaxed you will naturally meander into interesting areas. Choose one of the following starting points for your recording:

- Why you think the story is called “The Carved Table”? What do you think the carved table has to do with Karen and her new husband’s family?
- What differences do you see between Karen’s values and those of her husband’s family.
- How do you feel about Karen as a character? What have you noticed or assumed about how she thinks and feels?



How did you feel speaking off the cuff? Were you relaxed? Did your ideas flow, or did you seize up? Speaking is something you get better at the more you do it, but it can be difficult when you’re not used to it.

7. Jot down a plan for preparing your presentation.

Answers will vary. To prepare this tape you might wish to review Module 2, Section 3: Activity 5 where the steps for preparing an oral interpretation of a poem are explained. In summary, spend time first reading silently to understand the poem, locate subtle changes and nuances, and identify the mood, theme, key lines and words you wish to emphasize in a particular way. Then plan the voice tone, volume, and pitch you wish to use in each section of the poem. You might want to pencil these directly onto your copy of the poem. Then underline words requiring emphasis and places where you will pause, raise your voice, lower it, speed up, slow down, and so on. Practise your piece aloud several times until you’ve mastered the entire oral interpretation. Then you can record it.

8. What are some elements of oral interpretation to consider in your reading?

Elements of oral interpretation that you should keep in mind for your poetic reading are contained in the preceding answer. The whole idea is to shape the sound of your voice so it best expresses the meanings you’ve discovered in the poem’s words. Your interpretation will be unique.

Section 1: Activity 5

Teaching Suggestions

If students haven't had a recent group discussion experience, set one up before they analyse themselves as participants. You might choose a topic directly related to the literature, set up a debate on a controversial topic, or create a problem-solving situation like a mystery that students must decode. For a wonderful group mystery game complete with all materials and clues, see *The Writer Within: Dialogue and Discovery* plus teacher guide, authorized teacher resources for English 20. This book also contains some good self-rating sheets for groups starting on page 74.

Have students list ways in which participants can facilitate the process of working in a group. Help students determine in which of these skills their groups needs most improvement.

Discuss the group process as it affects the writing process (through peer conferencing, editing, sharing writing with peer audiences, and so on). What skills in this area do your students wish to target for their own future improvement?

1. a. Who seemed to take the role of group leader?

Trish seemed to be the group leader.

- b. What things did this student do to keep the group on track and functioning smoothly?

She initiated the task, kept pulling the group back to the main topic when their discussion wandered, and also contributed some serious ideas. She kept the group informed of the amount of time remaining and also made them aware of the need for a written statement of the group's findings. She organized them to summarize and present their main points. Did you find other effective things she did?

2. What did group members do to enhance the effectiveness of the group discussion?

Garson tried to build on some of Trish's ideas. Even Slavka, once she stopped throwing in distracting one-liners to draw laughs, began to advance ideas by building on the ideas of others. Members were generally careful to disagree in an agreeable manner, and the only insult during the conversation was tossed out by Slavka who, after being reprimanded by the group, apologized. Members generally cooperated with one another; each participated enthusiastically, encouraged others to contribute, and built consensus even when two members were in conflict. Even when the discussion seemed to get off topic, it eventually led them to new and valuable ideas. Group members thought aloud – first-draft thinking – and thus discovered new directions for the discussion. Did you notice other things they did to enhance the group work?

3. Did anything happen that you feel detracted from the group's effectiveness?

A few times the group got offtrack with jokes or talk leading away from the main topic of the discussion. They had a tendency to interrupt one another, although this is a natural element that usually occurs in group conversation. Anything else?

4. What advice could you offer this group for improving the effectiveness of their discussion?

The discussion was slow in starting so members might have considered coming to the discussion prepared and ready to contribute ideas. A person could have been appointed at the beginning of the discussion to record it – in writing or on tape so that the free-flowing ideas could be noted and later reviewed. Their talk seemed unfocused. Mid-point summaries in their discussion would have helped this by identifying the main ideas uncovered so far which the group could then have built on. When they finally began their summary at the end, they hardly had enough time left to recall and organize their main points. As they talked through their summary, they actually began to uncover some of the best insights of the whole discussion. However, they ran out of time before they could pursue what might have been an excellent exchange of ideas.

Section 1: Activity 6

Teaching Suggestions

You may need to review the viewing techniques and visual elements of which students should be aware. For assistance, consult the *Ontario Media Literacy Resource Guide* (authorized teacher resource) as well as the viewing monograph available from the Learning Resources Distributing Centre. Also, *Media Images and Issues* and *Mass Media and Popular Culture*, both authorized student resources for senior high Language Arts, are useful for analysing visual messages.

Have students bring in pictures they find particularly arresting and exchange them. Students can write responses to these by writing stories prompted by the pictures, or creating clusters that lead into poems or short vignettes of writing. (See *Writing the Natural Way* by Gabriele Rico for suggestions on using pictures to stimulate creative writing.)

Depending on the time available for wrapping up the course, you may wish to set up a short unit about television viewing. Many activities and readings for such a unit are provided in the *Ontario Media Literacy Resource Guide* (authorized teacher resource), *Media Images and Issues*, and *Mass Media and Popular Culture*.

Question 4 is worth a discussion. Students may enjoy examining and extending the whole idea of image and metaphor as a basis for our thinking and communication. Start them off by asking questions like, “How important are visual messages to our world?” and “Could humans communicate satisfactorily through visual means alone?” Then have students locate common metaphors in the English language, brainstorming comparisons using commonplace topics such as the military, or foods, baseball, and so on.

1. Write about this picture – what it means to you, its effect on you, and what visual elements help create that meaning and effect.

In your response to this photograph, did you consider any of the following questions?

- *What is going on in the picture? Establish a context and meaning.*
 - *What is the most important or interesting element in this photograph for you? Examine the focal subject, the framing, and the arrangement of elements.*
 - *What details seem especially significant to you?*
 - *From what angle is the picture taken? How does this angle affect the viewer?*
 - *What mood is created by this picture for you? How is the mood created? Examine lighting, texture, arrangement.*
 - *Can any elements in the picture be interpreted as symbolic?*
 - *What lines are created in the picture? How are these lines used to develop mood?*
2. Test how attentively you watch television shows by trying this exercise with one or two other people. Choose a prime-time television show (such as a situation comedy or a weekly drama series). Watch one episode and as you watch, record the following:

Answers will vary a great deal, depending on the TV show you picked for this exercise.

*Following is a sample answer based on one episode of the TV show, **Coach**, a half-hour situation comedy. The show features a comically overbearing and selfish football coach in a small college who is divorced and dating a chic newscaster, Christine. He has an adult daughter who is married to a poet.*

- a. How are women presented? Men?

Coach is a stereotypical macho male – blustery, short-sighted, self-centred, childish about having his own needs met, and derisive of what he sees as male weakness. The son-in-law is a complete contrast; set up in the show as a ridiculous figure, he is sickly, sensitive, emotional. Christine, although independent and assertive, is a superwoman; she must mother everyone, especially Coach. All characters are white, handsome, trim, upper-middle-class people.

b. (1) How many representatives of the following groups appears?

- elderly people _____
- children _____
- people with disabilities _____
- visible minorities _____
- poor people _____

None of the groups mentioned are represented in this episode.

(2) If any members of the groups listed in Question b appear, describe how they're shown (for example, is it in a positive or negative way?).

The portrayal of these groups isn't positive or negative because they simply aren't depicted at all – they are invisible.

c. What is the main plot of the episode you evaluated? (Summarize it in two or three sentences.)

In this episode, Coach takes his daughter and son-in-law on a ski holiday along with Christine. Everything goes wrong; his son-in-law is suffering loudly from a miserable cold, can't sleep in the loft cots because of his fear of heights, and locks Coach outside the chalet in the outdoor hot tub. Eventually the ever-nurturing Christine soothes Coach, mediates the family conflict, and the holiday ends in a group bear hug.

d. Is there a theme? State it briefly.

The theme appears to be a simple moral: Work hard to build rapport among your family. Overlook people's weaknesses. Forgive and be happy.

e. Do any of the following formula script devices appear?

- a chase scene
- violent acts
- a misunderstanding between characters
- a love interest
- a scatterbrained or foolish character who generates comedy
- an exotic setting
- a laugh track
- a character who undergoes a change of heart
- a saviour figure who heroically saves the day
- a happy ending
- a moral

The following typical script devices appear:

- *a misunderstanding between characters*
- *a love interest*
- *a scatterbrained or foolish character who generates comedy*
- *an exotic setting*
- *a laugh track*
- *a character who undergoes a change of heart*
- *a saviour figure who heroically saves the day*
- *a happy ending*
- *a moral*

f. (1) What products were advertised during the show?

Products that were advertised during the show included trucks, cars, and cough syrup which incidentally had a commercial that featured an all-male cast.

(2) How were these related to the characters, plot, or typical audience who might be attracted to the show?

These products reinforce the male-oriented cast and the target audience which is most likely male.

3. Now analyse the data you recorded in Question 2. After some thought and discussion, answer the questions that follow:

Answers will vary. The following is an example based on the sample show being analysed.

- a. Rate the originality of the plot on a scale of 1 to 10 and give reasons for your rating.

The plot rates 5 for humour – everyone can identify with a ‘holiday from hell’. However, the stereotypical family conflict involving something stupid done by one person to another is highly unoriginal.

- b. What stereotypes were presented?

The macho male is celebrated; he is, after all, the hero. The weak male is the comic idiot. The superwoman stereotype (woman with career, home, family, beauty, brains, and so on) is replacing the housewife image on many sitcoms these days, and Christine is it.

- c. Was there a good balance of human groups depicted?

This show has a very one-sided presentation of humanity. Probably less than 10 percent of North Americans look like this, act like this, have this kind of disposable income or related troubles.

- d. What underlying values do you think were presented in the show?

Family, recreation, freedom, and open, honest interpersonal communication are the values that underlie the show.

- e. Who do you think is the target audience of this show?

The target audience is probably middle-class people, especially males, in the thirty-to-forty-year-old range, probably without young children.

- f. What is the show’s purpose?

The show’s purpose is purely entertainment. It helps viewers forgive the childish nature they sense inside themselves.

4. Can you think of other ways in which viewing is a part of language arts?

Viewing is important for writing. One must be an astute observer to offer effective written descriptions, for instance. Writers often speak of the need for a heightened sense of awareness of the world around them, which they capture in their characters and settings. The reader decodes the writer’s story by imagining – or viewing in his or her mind – the characters and setting.

Section 1: Follow-up Activities

Extra Help

Teaching Suggestions

The chart comparing language processes is worth discussing and comparing among a group of students. They should see the interconnectedness of the language strands and the reciprocity of speaking/listening and reading/writing. Can your students find many similarities in the various ways they function as language users? Do they honestly have a “pre” and a “post” stage of some kind in their reading, writing, viewing, listening, and speaking? Have them discuss the kinds of activities they perform at various stages of making and expressing meaning. Can they speculate about the mental processes involved?

You may wish to explicitly review the reading techniques used throughout Modules 2, 3, and 4.

1. Fill out this chart, jotting down what you do before, during, and after reading, viewing, speaking, listening, or writing.

	Before	During	After
Writing			
Speaking			
Listening			
Reading			
Viewing			

Because your language processes are likely different from everyone else's, your chart will be unique. If you think your skills in these areas could be improved by looking at suggested activities for before, during, and after writing, reading, speaking, listening, and viewing, consult previous answers in this Appendix. For instance, Activity 1, Question 3 describes a possible writing process that can be applied to preparing an oral presentation or speech. Activity 3, Question 5 outlines a sample reading process that can be applied to listening and viewing. You may find them helpful to read over.

2. In previous modules you were introduced to several reading techniques. Try now to recall any strategies you've developed that can improve your reading effectiveness. Jot these down here.

Reading strategies vary for the type of material you read and your purpose. Here are some techniques you've encountered in this course:

Techniques for reading nonfiction articles, texts, and other informative materials:

- *Know your reading purpose.*
- *Preview the material before starting: examine headlines, pictures, subheadings, and charts. Note the sections into which the material is divided. Decide the general points addressed. Read the opening and closing paragraphs to identify the main focus of the piece. Note any questions you wonder about while previewing.*
- *As you read, try to imagine the writer actually talking to you. Mentally picture everything described.*
- *As you begin each subsection, keep in mind its overall focus, and try to relate each paragraph to that focus.*
- *If you meet words you don't understand, force yourself to go on and try to figure out the overall meaning of the sentence or paragraph. Don't get hung up on individual words.*
- *Mentally note any questions that occur to you as you read.*
- *If a section is a total blur, go back and reread it. First determine what it's all about; then predict what important points it might explain or how it might fit into the overall article; then try reading it again.*
- *After reading, write down the main points. Look over the questions you wrote and mentally answer them using the information you gained from the article. Compare your understanding of the article with other peoples' ideas.*

Techniques for fictional stories, novels, and poetry (reading for enjoyment):

- *Spend time previewing the story before starting: skim it, examine the title, read the first paragraph.*
- *Try to predict what kind of story it is, who the main characters are, who is narrating, and what might happen.*
- *From the moment you begin reading, start building a picture in your mind of the scene or person presented in the opening paragraph. Each detail should add to your mental picture, forcing you to visualize the image described in the writer's words. Concentrate on hearing the characters' voices in your head. If it helps, decide early which actors you would cast as these characters; then picture and mentally hear these actors play out the story in your mind. When a part of the setting is described, slow down and work at creating the vision for yourself. Pretend you're there, watching, hearing, smelling, and feeling the place presented by the author.*
- *Find a comfortable reading pace that allows you to enjoy the unfolding of the events and characters. Don't hurry yourself unless your reading is so slow that you're losing the sense of the story.*
- *Don't get hung up on unfamiliar words. Unless they are absolutely crucial to the meaning, skip them and concentrate on the overall story.*
- *Keep predicting what you think will happen next, confirming your predictions as you go. Be attentive to every clue dropped by the author.*
- *After reading, reflect on the story. Think, talk, or write through your initial responses, conclusions, and meanings. Ask "why" questions to take you further into the story's theme, symbols, and connections with other stories. Compare your meanings with other people's and explore the new ideas you get from talking with these same people.*

Enrichment

Teaching Suggestions

Help students develop effective survey questions. To ensure fruitful interviews, have students role-play their interviews before going out to "the field" to collect data for their surveys. You might discuss with students the skills of really listening to the survey participants and letting their responses guide the interview questions, rather than just delivering canned questions. When the data is in, help students identify trends and interpret them in meaningful ways. For instance, you may identify a correlation between choice of reading material and age, background experience, or education. Reading habits may correlate with factors such as parental influence (including reading experiences as a child), types of interests and hobbies, and peer group interests.

1. An interesting exercise is to survey others on their reading tastes – something you’ve already done a bit of in Module 2. Start by making a careful list of questions to ask people about their reading. You may want to work on this in a small group or with a partner. Good survey questions aren’t easy to develop. Choose a variety of people (peers, family, friends, teachers) to survey. Record their answers; then review your data to answer the following general questions:
 - Account for any similarities in reading tastes you discovered.
 - Explain any trends in reading habits and skills.
 - Sum up what you’ve learned about readers and their reading.

Space is provided for a brief summary of your results.

Make sure you ask your interviewees the same questions. Sometimes participants are more open and honest if you get them talking generally about reading and books, then slip the questions you really want to know into the conversation. This is better than firing off the questions one by one, which may just produce superficial responses. Review the interviewing techniques that you learned in Module 2, Section 4. Some questions you might consider asking people for your survey are listed here:

- *How many books do you usually read in a month?*
 - *What are the best books you’ve read in the past year?*
 - *What do you hope to get out of a book?*
 - *What books didn’t you enjoy reading in the past year? Why?*
 - *How have your reading habits and tastes changed in the past five years?*
2. A large part of this section has focused on you as a language user. The following exercise may be illuminating for you because it makes you honestly examine yourself as a communicator in the way that others perceive you. First of all mentally picture someone you admire and respect a great deal. Now pretend you are this person, and that this person cares for and respects you – the real you – very much. Imagine that you, as this person, are in a room full of people, talking, observing, and socializing. Then the person who is the real you enters the room. Watch yourself move into the room. You’re looking at yourself through the eyes of this person who respects you. Take note of your own expressions, gestures, the people you greet, the way you talk and move. Watch yourself and describe what you see in writing.

Here are two responses written by adult students:

Natasha: *When Natasha walks into the room, she appears tense. Though smiling, her mouth is fixed, the muscles tight around her lips. She stops and looks about for a moment, clutching her drink with both hands so as to appear occupied. Her eyes are overly vivacious, open wide in a way that she never opens them when we two talk alone. I want to shout at her, “Relax, Natasha, relax!” Someone says hello to her and she immediately walks over, a little too eagerly, although she tries to saunter, still clutching her drink in front of her. She begins to nod and smile excitedly as if she is highly entertained by the remarks of her companion, the wide frozen smile still on her face, her elbows tight at her sides, her drink close to her mouth.*

***Saul:** Saul is coming in now, late as usual. Looking a bit like an unmade bed, his brown eyes warm and inviting, he holds up a hand in greeting. I wave back and beckon him over. His whole body swings as he walks; his big hands are in his pockets to keep from hitting people as he strides by, almost loping along on elastic legs. It must be his years in basketball that produced that long-legged bounce. A little flab around his waist is hidden under the baggy sweater. As he moves through the crowd, his face breaks ear to ear with the sloppy, crooked grin of a thoroughly pleased golden retriever. He's got a touch for everyone, extending a big hand, an arm on the shoulder, a slap on the back.*

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Section 1: Assignment

1. Choose a piece of creative writing from your Journal that you wrote during the course which you particularly like – a piece you have not used for any previous assignments. It may be a story, poem, autobiographical article, description, character sketch, short opinion essay, or any other piece.

On your own paper write a second draft of this piece, extending and developing it. You may wish to write additional drafts in your revision process. Then edit the piece directly on your last draft. Finally, on the lines provided, neatly write your final version of this Journal piece. Please attach both the original Journal entry and all the rough drafts that you wrote to shape and revise the piece. This exercise was begun in Activity 2 of this section. Use the material you wrote there, if you wish.

Make sure that each sheet of paper is clearly marked with the following information:

- your name
- English 10, Module 8
- Section 1 Assignment
- Question 1

Your writing will be assessed not only on the thought, style, organization, and correctness of language of the final edition, but also on the thought shown in the decisions you made revising each draft.

Evaluation Suggestions

The emphasis of this assignment is on the students ability to develop, revise, and edit a piece of writing. The question is worth twenty-five marks, five to ten marks of which you might allocate to the revision and editing the student has done.

Look for evidence in the second draft (and subsequent drafts, if provided) that the student has extended the piece in some way, developing at least one idea in the original piece to show specific details or examples.

Overall, check changes in word choice and sentence phrasing. Is the student simply rephrasing and “word-shuffling,” or is he or she seeking more effective phrasing?

Check the editing of the last draft. Students at this level should be able to edit, independently, for periods, apostrophes, quotation marks in dialogue, spelling, sentence fragments, capital letters, and question marks.

The final draft can be graded according to the “Marking Sheet for Essays” on page 123 of the *Senior High Language Arts Teacher Resource Manual* or any similar systemically applied marking guide.

2. Submit the taped oral presentation of the poem that you prepared in Activity 4 of this section. On the lines provided, explain the decisions you made in preparing this tape (regarding such things as mood, emphasis, pace, and volume) and achieving the vocal effects that you wanted to achieve.

You will be evaluated on the planning you do for the interpretation of the poem as well as on your actual use of vocal elements to achieve the desired effects.

Be sure to label your tape clearly with the following information:

- your name
- English 10, Module 8
- Section 1 Assignment
- Question 2

Evaluation Suggestion

This part of the assignment as a whole is worth fifteen marks. First assess the student’s written discussion of the oral interpretation (this might be worth five marks out of the fifteen). There should be clear evidence that the student has thought about the poet’s purpose, as well as mood, shifts in tone or rhythm, and words or ideas to be emphasized. Then assess the oral reading itself (perhaps worth ten marks of the fifteen), listening for voice modulation, pacing, enunciation, and pronunciation.

3. Throughout this section you have written entries in your Journal about yourself as a writer, reader, speaker, listener, and viewer. Go back to these entries. Choose the best extracts from them to use as the basis of a polished piece describing what you have learned about yourself during this course as a language user.

You will be evaluated according to the insights you have into your own language processes, the number of ideas you develop about your skills in each of the five strands of language arts, and the clarity of your expression.

Evaluation Suggestion

This question is worth ten marks. Use the usual Scale for Evaluation of Expressive Language to grade this assignment. Emphasis should be on thoughtful, clearly expressed ideas about the student’s growth in each one of the five language areas.

Section 2: What Have You Learned About Language and Literature?

Key Concepts:

- **developmental language skills**
- **literary concepts**
- **connecting themes**
- **connecting genres**

In this section students move away from general reflection on personal growth in language areas and focus on reviewing concepts and skills. If you found you began reviewing as an extension of the activities in Section 1, much of this section can be compressed or cut out. Activity 1 offers a brief review of many of the concepts introduced in the course. Activity 2, in which students learn to compare pieces of literature on the course and find connections among the themes, will have immediate use as preparation for the essay question on the final exam. Activity 3 is for further enrichment if you have time. Students should have the opportunity to see beyond what may seem a rigid classification of literature by genre according to the course structure. This activity raises questions that should start students thinking more deeply about the forms of various genres and help blur distinctions between them.

Section 2: Activity 1

Teaching Suggestions

If you can bring into the classroom any of the resources listed in the Appendix answers for Questions 1 and 2, have students browse through them. You might assign particular parts of these references to groups of students who might need the extra input to work their way through.

You may need to review certain concepts and skills directly. Try having small student groups present a review of particular concepts. Have them devise an innovative way to help their classmates understand and remember each concept. Students also enjoy playing games to review knowledge. Set up a literary trivia game using questions written by the students, or a language arts “Jeopardy” game.

Students should be comfortable with all the terms presented in bold print in this activity: theme, thesis, form, genre, story, plot, conflict, characters, essay, poetry, image, rhythm, rhyme, symbol, point of view (first person, omniscient, limited omniscient, objective), narrator, speaker, style, figurative language, simile, metaphor, compression, irony, satire, humour.

Do not drill these terms and definitions! The emphasis should be on students’ ability to apply these concepts and use the terms to discuss the literature they read.

1. Can you think of other sources of information that might help you if you're experiencing difficulty in any of the developmental language skills?

There are many sources that you can consult for advice and information on the five developmental language skills. Here are a few ideas:

Writing: *Your writer's handbook is an excellent resource for solving problems ranging from generating and planning ideas for writing; developing and organizing these ideas; revising for coherence, clarity and unity; and editing punctuation, grammar, usage, and spelling. Other excellent resources for developing writers are available from high schools or from the Learning Resources Distributing Centre in Edmonton. Three other books on writing that many writers recommend are listed here. You might check for them in your library or order them from a bookstore.*

- Goldberg, Natalie. **Writing Down the Bones: Freeing the Writer Within.** Boston and London: Shambhala Publications, 1986. (It's also available on audiotape from Shambhala Lion Editions.)
- Elbow, Peter. **Writing with Power: Techniques for Mastering the Writing Process.** New York: Oxford University Press, 1981.
- Rico, Gabriele Lusser. **Writing the Natural Way: A Course in Enhancing Creativity and Writing Confidence.** Los Angeles: J.P. Tarcher, Inc. Distributed by St. Martin's Press, New York, 1983.

Ultimately the only way to get more comfortable with writing is to write, and the best way to improve writing skills is to revise and rewrite. The best sources of help are the honest responses to your writing that you can ask for from a variety of people: teachers, relatives, family, friends, or other students.

Reading: *An excellent source for improving reading strategies is the text **Reading for Life** available from many high schools.*

Speaking/Listening: *The text **Speak for Yourself**, is available from many high schools or from the Learning Resources Distributing Centre.*

Viewing: *Two texts – **Media Images and Issues** and **Mass Media and Popular Culture** – are available from many high schools or from the Learning Resources Distributing Centre.*

2. Can you think of other sources of help if you're experiencing difficulty with any of the literary concepts you've studied?

*The glossary appearing in the Appendix of Module 8 contains all the literary terms for which you'll be responsible, complete with definitions. Your text **Inside Stories I** also contains a detailed glossary at the back providing explanations of some of these concepts. Two other resources used by many teachers when teaching literary concepts are listed here. Check for them at your library or order them from a bookstore).*

- Hills, Rust. *Writing in General and the Short Story in Particular. (Revised Edition)* Boston: Houghton Mifflin, 1987.
- Roberts, Edgar V. *Writing Themes About Literature (Sixth Edition)*. Englewood Cliffs, New Jersey: Prentice Hall, 1988.

Section 2: Activity 2

Teaching Suggestions

Have students, in pairs or small groups, locate a pair of poems discussing a similar theme. Let them present their poems, explaining the similarities and differences in the way the theme is treated. This is a review of an exercise from Module 5.

Questions 3 and 4 will be difficult for some students. You may have to provide examples of ways to link the stories and brainstorm connections.

Students should think of movies that are comparable to the individual themes of these stories.

See how many stories a pair or small group of students can link along a common thematic thread they have discovered. For fun have students choose a series of three stories they think could be linked together in a film trilogy. What would the sequence of stories be? Who would they cast as the characters? What moods and mood changes would they seek to establish throughout the film? What messages would they hope to communicate to the viewer through the juxtaposition of the three stories?

Students will likely need lots of assistance to complete Question 5. Choose one of the novel's themes and lead the class through the exercise using it as a model; then have students work in small groups to complete the exercise. As soon as one group gets the idea, have them present their story links to the others.

1. What literature have you read in this course that could be compared with these poems?

*The dramas that you studied in Module 7 (**Romeo and Juliet**, and either **Arms and the Man** or **The Barretts of Wimpole Street**) all focused on love. **The Barretts of Wimpole Street** and **Romeo and Juliet** explored a strained love between parent and offspring that is echoed in the poem "Those Winter Sundays." The separation of lovers in "The Taxi" and the desperate longing expressed by the speaker of that poem may remind you of **Romeo and Juliet**. Do these poems shed any light on the feelings of the characters in the play?*

2. Now glance through the other love poems on pages 102 to 104 of *Poetry in Focus*, looking for any similarities between these poems and the dramas you've read. Find at least two poems other than "The Taxi" and "Those Winter Sundays" that you think echo the themes of the dramas. Jot down any connections you find among them in the space provided.

NOTE: Do not turn to the Appendix before you complete this exercise!

Your answer will depend on the poems you chose as well as the modern drama you read. Here are some ideas:

- *"Love Is Not All" concludes that pain and death might be preferable to losing love, which may help explain the lovers' suicides at the thought of living without each other in **Romeo and Juliet**.*
- *"Shall I Compare Thee To a Summer's Day?" implies that both love and love poems can resist the "rough winds" of time and age. This poem might remind you of Elizabeth Barrett, who believes she will soon be "Time's victim" – old and sick – until she finds love with Robert Browning in **The Barretts of Wimpole Street**.*
- *"She Walks in Beauty," with its emphasis on worshipping the physical aspects of a lover, echoes the love poetry Romeo offers Juliet, who, like the woman in the poem, also has "a heart whose love is innocent."*
- *You might think again of Elizabeth Barrett when you read "Psyche with the Candle," for Elizabeth, too, tries to keep love in a closed fist until the day she looks at it, which also is the day she takes leave of her home like a bird "singing in fervor of sun and in song vanish."*
- *The mournful "Annabel Lee" blames heaven, or fate, for her death, echoing the references to Romeo and Juliet as the "star-cross'd lovers," who, like Annabel Lee and her lover, were two souls joined in death.*

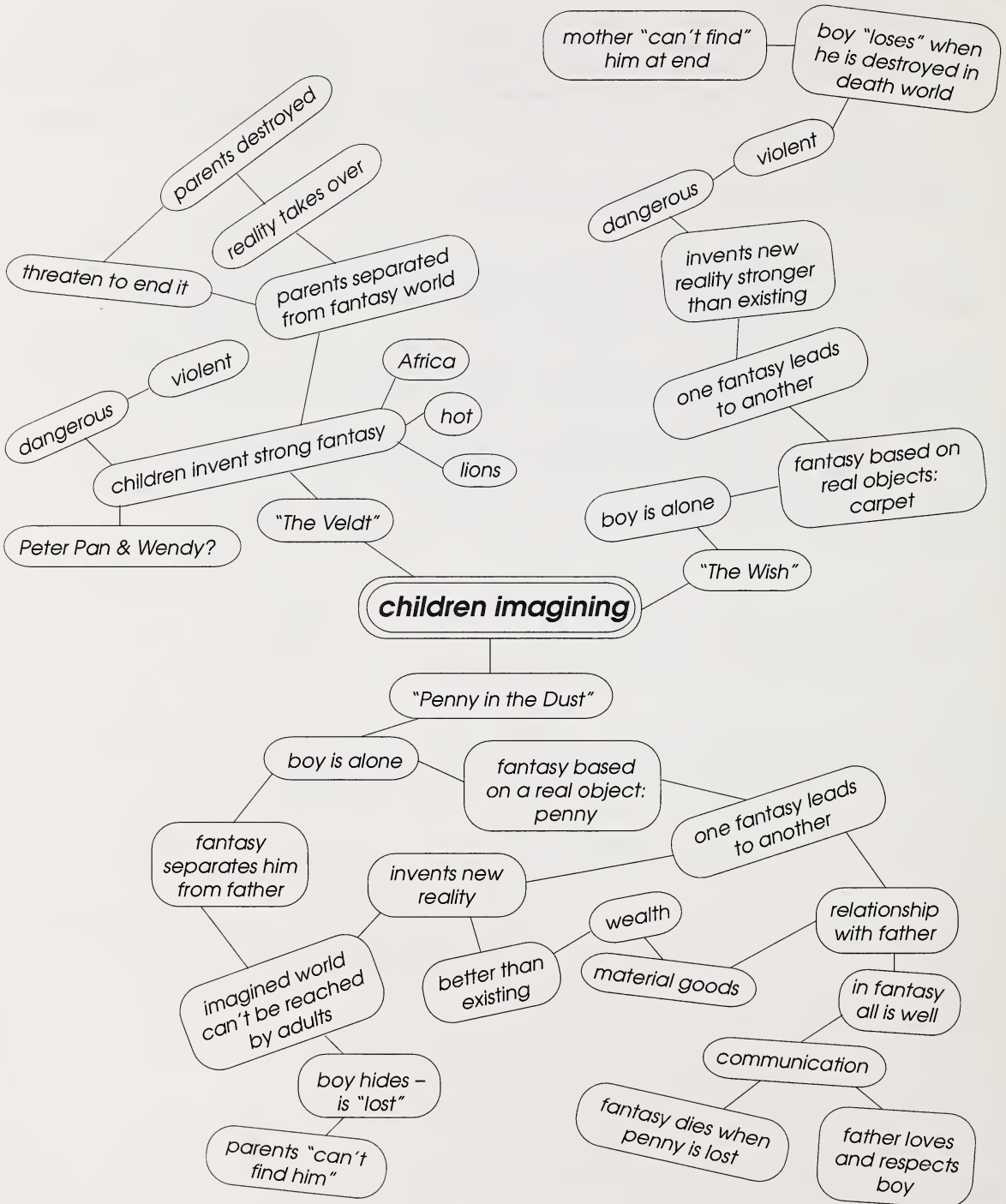
These ideas are just openers designed to help you begin finding comparisons. What other connections can you make?

3. Now you try. After reflecting a bit, choose one topic or theme that you find echoed among three or more of the stories. Using this topic or theme as a starting point, brainstorm the way it works in each story. Use either freewriting, webbing, or even making lists of points – whatever method works best for you – to record your ideas. Try to let the connections flow without forcing or judging yourself. Your goal is to discover everything in that story related to the general theme you've chosen.

Answers will vary. One student wrote this:

Proud people appear in several of these stories. Al Condraj hates the two men who catch him thieving, then refuses to take money for his day's work because of pride. But how is Al's pride related to his mistake? This idea is connected to the guy in "The Sea Devil" who in a way is proud of fishing, all alone, "master of the sea." Pride also plays a part in "The Friday Everything Changed." The girls are proud and want to be independent; they stand up to the boys and they win. And pride certainly is a big part of "The Interlopers." It was pig-headed pride that kept the two men and their families and allies foolishly feuding for all those years.

*Another student chose to cluster her ideas. After she pondered the list of stories, she used the words "**children imagining**" as her seed word and then rapidly wrote down all the ideas connected to this topic that emerge in certain stories. The following chart is the result:*



4. List or freewrite all the connections you uncovered between the stories based on the general theme or topic that you chose as a starting point. You may decide to throw out some of the ideas you brainstormed because they either don't seem to fit any sort of pattern or they're very minor. Remember, this exercise is personal. The connections you find will depend on what you as a unique reader are attracted to in each story or find most meaningful as an extension or echo of your own thinking and past experiences. Let your mind play with any possibilities that emerge. Jot down all the similarities you find, however loose or questionable, in the space provided.

NOTE: Do not turn to the Appendix before you complete this exercise!

Because this is such a personal, freewheeling kind of exercise, your answer will be unique. Here's what one student came up with for one thematic connection:

In "The Interlopers" and "The Sea Devil" fools are proud enough to believe they're invulnerable and that their petty egos matter most so are blind to the danger posed by the situation they find themselves in. They come to understand the power of nature, and their own weakness as humans in the face of natural forces. They are destroyed (or almost destroyed) by nature, and because of this learn respect (or humility) but not until it's too late or almost too late. Human pride is dwarfed and even made ridiculous by nature.

5. Following is a list of some of the topics you worked with in Module 4 (which ones you worked with will depend on the novel you studied) along with some questions and themes to refresh your understanding and begin your brainstorming. Earlier you applied ideas such as these to a novel; now you'll apply them to stories.

Underneath each topic write the title of one of the stories from Module 3, or the name of a character from one of the stories, that you think may be related in some way to this topic. Then in two to three sentences explain the connection you've found.

HINT: Remember the introduction to this section? Thematic connections often start off as very loose, tenuous links. Trust yourself. This is an exercise in "relaxed thinking." As soon as your mind uncovers a link between the topic and one of the stories, explore it and see where it takes you. You may be most comfortable with freewriting or clustering (refer back to Module 1, Section 3 for explanations of these methods).

Again, your connections between stories and these topics will be unique. A few samples are provided here to help get you thinking of other more interesting connections.

a. **Strange Occurrences:**

- Something that appears to be a mystery actually has a logical explanation.
- Ignorance breeds suspicion, or it breeds explanations based on the occult or the absurd.
- Someone or something innocent may be blamed for the strange occurrence.



Related story or character: _____

Explanation of the thematic connection: _____

“The Veldt” or “The Witch” could be compared. So could “The Interlopers” or even “The Sea Devil.” What is the mystery or bizarre event in each one? How is it handled by different characters? What reactions are provoked?

b.



Those Who Hurt Others:

- Characters who suffer pain: How do they cope? Do they escape, strike back, waste away, grow and learn?
- Characters can inflict pain: What is their motive? Is it pride? ignorance? hatred? fear?
- Characters may help relieve others' pain. Is it by championing a victim's cause? or destroying the reason behind it?

Related story or character: _____

Explanation of the thematic connection: _____

Characters suffer and inflict pain in “The Friday Everything Changed”, “The Parsley Garden,” and “The Interlopers”. What causes the suffering? How do the characters suffer? What motivates those who hurt them?

c.

**Fear and Courage:**

- What causes fear? Is it ignorance, mystery, manipulation?
- What are the results of fear? Is it prejudice, intimidation, ignorance, suspicion, alienation, oppression?
- Some characters are courageous. What are the sources of their courage? Is courage developed in the story?

Related story or character: _____

Explanation of the thematic connection: _____

Stories that might share this topic include “The Sea Devil” (examine the changes in the man caused by his fear), “The Friday Everything Changed” (look at how the girls’ fear turns to courage), “The Parsley Garden” (how does Al learn courage? How does it change his self-concept?) and “The Wish” (think over the little boy’s fear and courage in an imaginary world).

d. **Victims:**

- Who are victims? Who makes them victims?
- Some characters hurt others through their use of power and control.
- What makes some people victims? Is it prejudice? loss? alienation? cruelty?
- Who defends the victims? Is it other characters? the reader? Does the victim defend him- or herself?



Related story or character: _____

Explanation of the thematic connection: _____

See suggestions for the topic Those Who Hurt Others.

e. **Maturation:**

- Some characters grow: What initiates the growth? What process do these characters go through?
- What changes and turning points occur?
- How does innocence develop into maturity?



Related story or character: _____

Explanation of the thematic connection: _____

Characters who grow up or undergo some important learning experience include the man in “The Sea Devil,” Al in “The Parsley Garden,” Peter in “Penny in the Dust,” and perhaps the children in “A Way Out of the Forest” – although the reader never actually finds out.

Section 2: Activity 3

Teaching Suggestions

In Question 1 have students play with the definitions of each genre, by asking for distinctions. Here are a few examples:

- How is a short story different from a poem? From an essay?
- How is a novel different from an autobiography?
- How is a drama different from a novel?
- How is a play different from a movie?

When doing Question 2 have students bring in examples of “blurred genres” that they find in popular media or other resources, and have small groups puzzle through a classification of these items by genre.

As a class closely examine some of the poems in the free verse section of *Poetry in Focus*. You might start, for instance, with “the witch” by Terrence Heath on page 126. Try also “The Future of Poetry in Canada” by Elizabeth Brewster on page 132. Have students discuss reasons for calling these selections *prose* or *poetry*. They then might try to write a piece of “prose-poetry.”

If possible, work with the drama teacher to have students prepare and present a dramatic presentation of various literary selections chosen from the course, combining poetry, stories, and drama excerpts with improvisation, slides, and music to create a piece of “collective theatre” – truly a blend of genres!

1. As you'll recall, a genre is a specific type of literary work. Following is a list of the principal genres you've looked at in this course. Try to jot down a brief – but clear – explanation of each.

Most writers and critics disagree on the definitions of these genres, and most definitions are incomplete. There are no hard-and-fast definitions that you should memorize. Here are a few ideas to get you thinking about the differences between these forms:

Poetry: *highly compressed groups of words that reflect images, evoke moods, echo sounds and rhythms, and suggest symbols, while presenting meanings as diverse as the readers themselves*

Short Story: *a brief narrative in prose fiction with one main character, limited settings, and usually only one plot*

Documentary: *a nonfictional examination of an incident, person, or issue usually on film which often uses interviews, dramatized scenes based on fact, real film coverage of people and events, and voice-over narration*

Drama: *usually a fictional story presented by actors through action and dialogue, on a stage, sometimes with costumes, props, and scenery*

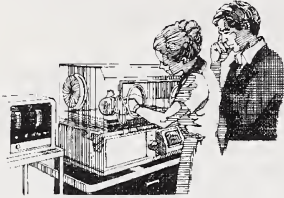
Novel: *usually a lengthy piece of prose narration that is fictional and often features several main characters, more than one plot, and sometimes many settings.*

Essay: *a piece of short nonfictional writing which argues a point of view, relates an actual incident, analyses an issue, and so on, usually in a personal way*

Biography/Autobiography: *the nonfictional story of a person's life and character as written by another person (biography) or by that person (autobiography)*

2. Discuss with a partner each of the examples described here, deciding whether you think the work in question should be classified as fiction or as nonfiction. Explain why you make the choice you do.

a.



There is a made-for-TV movie based on the true story of the California “Baby Fay’s” unsuccessful fight for life in 1984 with a baboon-heart transplant. The basic facts of the case are retained, but names are changed and much of the dialogue is based on what the storywriters presumed may have been thought and said among the baby’s family members. Several invented characters and situations are featured in the movie, including a romance between a nurse and the baby’s uncle.

Fiction or nonfiction? _____

Explanation: _____

Beware the subheading featured on many feature films “based on a true story.” Sometimes only the idea is borrowed from a true story. A viewer is then hard-pressed to decide just how much of the movie is fiction and how much is nonfiction. The important thing to recognize is that just because a film claims to be based on a true story, it doesn’t mean you can accept its entire presentation as a true or even partially true interpretation of the facts.

- b. A best-selling novel chronicles the lives of early Ukrainian settlers in Alberta. Although very well researched and based on real anecdotes gathered by the author from settlers’ descendants, all characters and their personal conflicts are invented. However, many dates and situations, including certain landmark events, are all factual and accurately depicted.



Fiction or nonfiction? _____

Explanation: _____

Such a novel is often categorized as a “historical novel.” There are examples, however, of trashy best-selling historical novels that contain very few accurate historical references. As long as the plot and characters are invented (even if they are based on real people – many imaginary characters are!), the work is fiction.

- c. An unauthorized biography, or a biography released without the endorsement or approval by the person whose life is described in the book, discloses the supposedly real story behind the career of a premier of a Canadian province. Some allusion is made to political and other events recognized as factual, but the author presents a great deal of material alleging corruption, adultery, illegal payoffs, family problems, and other sordid events that are totally discounted by the premier and receive little support from other sources.



Fiction or nonfiction? _____

Explanation: _____

Such biographies must be read with the same critical eye one uses with sensational tabloid newspapers. Assumptions and interpretations can be loosely made by a biographer based on unverified opinions, coincidences, or quotes taken out of context. Be wary of such biographies, and ask yourself if such a work is unauthorized because the biographer's subject is truly being revealed much to his or her discomfort or is the biographer simply trying to make a quick fortune by muckraking?

Section 2: Follow-up Activities

Extra Help

Teaching Suggestions

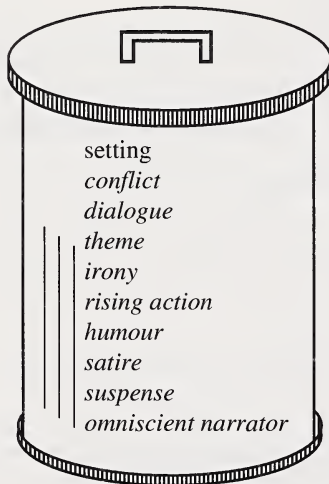
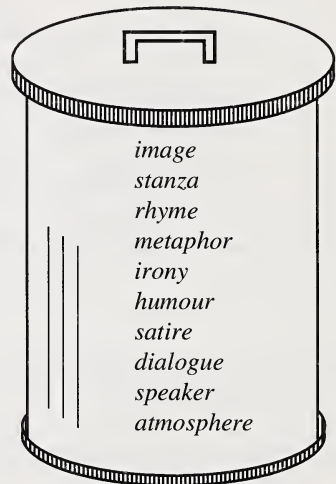
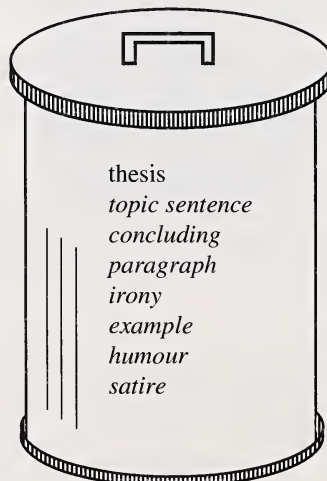
Students having difficulty distinguishing genres will benefit most from reading examples of each. The translation of ideas from one genre to another is also a useful exercise to help students grasp the fundamental differences of expression in a poem, or an essay, or a story, or a film.

Students having difficulty connecting literature by theme should work through more examples. Go back to having them connect pairs of poems thematically, then pairs of essays and/or short stories. Then help the students draw specific comparisons among the pieces.

Use the chart presented in the Enrichment section to help students group together several pieces of literature around a single theme. Discuss with them the various treatments of the theme, and the different views on that theme contributed by various authors.

1. Here's a list of different elements that are found in various types of writing. Decide which ones would be found in most examples of the particular genres shown and place it in one or more of the "genre bins." A couple are done for you as examples.

- | | | |
|------------------|-----------------------|------------------------|
| • setting | • thesis | • conflict |
| • image | • stanza | • rhyme |
| • theme | • omniscient narrator | • irony |
| • satire | • humour | • concluding paragraph |
| • topic sentence | • example | • metaphor |
| • dialogue | • scene | • rising action |
| • speaker | • suspense | |

**STORY****POETRY****ESSAY**

2. a. Turn to page 2 of *Inside Stories I* and reread “The Friday Everything Changed.” What does this story show about change? Who or what changed? How? Why? What are people’s reactions to change? Write down some of the ideas you have in answer to these questions.

Many answers are possible. Here are some ideas to start you off:

- *One strong risk-taker must defy the status quo (in this case it’s Alma Niles) to initiate the change.*
 - *For the change to be successful, others must support it. (The girls support her bid for change and their strength grows with their new unity. The boys are then unsuccessful in breaking down the girls’ resolution.)*
 - *People resist change because it usually means they must give up something or compromise. (The boys resist and dislike the very idea of change; it means giving up their status and the special privileges that come with it. Miss Ralston enforces the change and proves the girls worthy of sharing in the boys’ status and privilege by hitting a home run on the ball diamond.)*
- b. Now turn to page 54 of *Poetry in Focus* and read the poem “The Times They Are A-Changin’” by Bob Dylan. What does this poem show about change? Each stanza shows something slightly different about who starts change, who feels it, how different people react to change and why, and so on. What are some of your ideas?

Many answers are possible. Here are some ideas to start you off:

- *Bob Dylan implies that change is inevitable and people must accept it or they’ll “sink like a stone.”*
- *People’s status changes quickly; today’s loser may be tomorrow’s winner, so nothing can be counted on.*
- *Guardians of the status quo, politicians and the parent generation cannot block change or conquer it by criticizing those who follow change. If they do so, they will be hurt.*

What other ideas did you find?

- c. How is “The Times They Are A-Changin’” similar to “The Friday Everything Changed” in what it says about change?

Again, your ideas here will be unique. Here are some possibilities:

- *Both story and poem imply that people who benefit from the status quo resist change and that resisters inevitably are hurt.*

- *Change can upset the order of things so that norms and labels on people must be rearranged.*

What other similarities did you find?

- Now find one other poem in *Poetry in Focus* whose theme you think addresses change. After reading the poem carefully a few times, repeat Question 2. b. Then compare how what this second poem says about change is similar to or different from what “The Times They Are A-Changin’” and “The Friday Everything Changed” say about change.

Your answer here will depend completely on the poem you have chosen. If you couldn’t find a suitable poem, check “Cats in the Cradle” by Harry and Sandy Chapin, page 52, or “The Circle Game” by Joni Mitchell, page 107. These poems both deal with change.

Enrichment

Teaching Suggestions

Another idea is to extend the “blurring of genres” concept by having students find and discuss other examples of literature that seem to cross genres. If there is sufficient time and interest, investigate with them the history of one or more genres at a simple level. You might pose questions like these:

- Why and how did drama come into use as a form?
- What caused the rise of the novel?
- How long has poetry been shared?
- What changes has poetry undergone in the past hundred years?
- When and why did short stories first begin to be written?

- The best way to learn something well is to teach it to someone else. This whole section was planned as a summary review of the concepts, skills, themes, and genres you encountered during this course. Try the following activity in a small group or with a partner.

As a group, make a list of the literary concepts taught in this course. Have each person choose one of these concepts and prepare a short lesson on it by going back to the original explanation given in the course. Each person should put together a clean, detailed explanation of the concept, and give two or three well-chosen examples from the literature studied in English 10. One at a time, present your lessons to the group. Hearing them all will no doubt strengthen your own understandings.

In your lesson, did you include the following elements?

- *a clear introduction, giving your listeners an overview of what you will explain*
- *information broken down into manageable chunks, each chunk ideally organized as follows:*

- *point: an explanation of the first idea or point*
- *example: an illustration of the point with at least one example*
- *point: a restatement of the point in different words*
- *an invitation to your listeners to participate in your lesson – this can be done by asking them questions*
- *a conclusion to your lesson with a clear summary of the ideas you covered*

2. In Activity 2 you tried various ways to link some of the literature read in previous modules. Now try the following exercise as an extension of these activities and as excellent preparation for the final examination.

Write down in the first column of the following chart the title of a piece of literature you particularly enjoyed or found thought-provoking. In the second column write a brief summary of what you consider to be the dominant topic of that selection. In the third column brainstorm all the pieces you can remember reading in this course that seem related to that topic. Repeat this until you can find no more interesting pieces of literature to use as starting points. Don't forget you can keep adding to the list later. After your list is complete, write in the sources (text and page numbers) of all the literary pieces to which you referred.

Here are some sample entries you might have in your chart:

Title (plus genre and source)	Dominant Topic	Related Pieces (plus genre and source)
<i>"Penny in the Dust"</i> (story – Inside Stories I)	<i>maturity and insight gained by a child through a key incident</i>	<i>To Kill a Mockingbird</i> (novel) <i>"The Parsley Garden"</i> (short story – Inside Stories I)
<i>"The Friday Everything Changed"</i> (story – Inside Stories I)	<i>challenging the standard beliefs and practices of a community</i>	<i>Animal Farm</i> (novel) <i>To Kill a Mockingbird</i> (novel)
<i>The Barretts of Wimpole Street</i> (modern drama – On Stage I)	<i>romantic love opposed by parents</i>	<i>Romeo and Juliet</i> (Shakespearean drama)

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Section 2: Assignment

Find two poems that express a theme similar to the main idea of **either** a story, **or** a novel, **or** a play that you read as part of this English 10 course. Write a composition comparing these two poems with the piece of literature you've selected. Remember that a comparison may involve a discussion of both similarities **and** differences.

Choose your selections carefully. You may use poems from *Poetry in Focus* or from other sources.

Focus your composition on the topic. Provide only those details that support your main idea.

Organize your composition so that your ideas are clearly and coherently developed. Decide on an appropriate method of introducing, developing, and concluding your composition. Support your ideas with appropriate and specific detail. (**Caution: Do not present a plot summary.**)

Revise and **proofread** your composition carefully.

Your mark will be based on the following criteria:

- total impression
- thought and detail
- organization
- style
- mechanics (spelling, grammar, punctuation)

Be sure to supply all the information about your selections asked for on the final response page.

If you take a poem from a source other than *Poetry in Focus*, provide a copy of it.

Evaluation Suggestions

The essay can be graded according to the Marking Sheet for Essays on page 123 of the *Senior High Language Arts Teacher Resource Manual* or any similar guide as long as it's consistently applied. The assignment is a difficult one for students at this level, and they may have trouble articulating specific or insightful comparisons among the three pieces of literature. Look for the ability to understand and express similarities in broad dimensions, such as basic theme, or even main characters. Weaker answers will focus on plot similarities. Look also for students' ability to control a discussion of three different pieces. Some organizational format must be used to allow connections to be made while keeping the three pieces separated clearly.

Section 3: Wrapping up: The Examination and Beyond

Key Concepts:

- review
- “test-wiseness”
- exam preparation
- study plan
- test-taking strategies
- time management
- test anxiety
- questions – essay, viewing, character sketch etc.
- English 20 preparation

The focus of this section is helping students perform effectively on the examination. Topics covered in this section include stress management, study-time management, and “testwiseness” – techniques to use during the exam of time management, answer planning, and deciphering questions. Students are “walked through” examples of each type of question likely to appear on literature written-response exam questions.

The last activity of the section broadens the focus to lifelong learning. Students are encouraged to seriously consider applying the language exercises and strategies to their daily reading, writing, and oral communication.

Section 3: Activity 1

Teaching Suggestions

Show students examples of English written-response examinations. There should be some available in your school, from other language arts teachers, or from Alberta Education – Student Evaluation and Records have old copies of English 30 Diploma Exams, which are more advanced but give students general ideas about the exam format.

Have students discuss their past experiences taking tests, both positive and negative. Help them identify factors causing poor test performance and make lists of strategies that enhance test-taking effectiveness.

This is an opportunity for you to identify students who experience significant anxiety during tests. These individuals need special assistance locating the sources of their anxiety and applying stress management techniques. You might wish to consult other resources such as local workshops or self-help books on techniques such as deep breathing, positive self-talk, and relaxation exercises. Perhaps just talking about test anxiety in small groups will help some students.

Give students more sample examinations and have them construct a planned schedule for writing by breaking down questions into manageable chunks of time.

Discuss with students the things they do that waste time during an exam. Have them recall times when they didn't finish, and explore reasons why this happened.

1. Take a moment now to reflect on your own thoughts about the upcoming exam. What questions do you have? Jot them down on the lines provided.

Answers will vary. Go on to read the sample questions answered in the section. Some of them may be ones that you have.

2. Be honest with yourself, and check off (✓) the statements that apply to you.

- ☐ I sometimes rush through a test to get it over with and get out fast.
- ☐ I like to leave early – as soon as I finish the test. There's no sense sticking around till the bitter end.
- ☐ I believe people who finish tests early and leave are usually the intelligent ones who know everything.
- ☐ I sometimes don't finish tests in the time period given.
- ☐ I sometimes waste time looking around to see where everyone else is on the test.

Does this quiz tell you anything about your time-management skills in an examination situation? If you have problems in this area, you'll find help later on in this activity.

Answers will be personal. What did you learn about your test-taking skills? If you answered yes to most of these questions you should take a hard look at your test-taking skills. Pay special attention to the pointers in the rest of Section 3.

3. Now prepare a study plan for yourself. Before you do this, ask other people such as your family members, teachers, or peers the study strategies they've found effective and the ones they've found detrimental to their exam performance.

- a. List some strategies you might use to study effectively.

Here are some strategies that you might try using when preparing for an exam:

- *Decide first how much time you realistically can allot for study/review purposes. The best plan is to space the study time over a period of one to three weeks rather than cramming it all into a couple of days.*
- *Spread out your study time in brief chunks. Try to make it no longer than two hours in a session with a ten minute break after each hour, preferably giving yourself a day's break in between each study session.*
- *Plan a place for your study that allows complete concentration without interruption.*
- *Work out your study schedule ahead of time, and make all necessary arrangements to integrate the study periods into your life. This minimizes last-minute motivation problems, which are common for those who grab a few minutes here and there to study, and helps you actually look forward to your study session as something that's an established part of your life.*
- *Decide what you'll accomplish in each study session.*

- b. Write out a schedule for yourself, listing the things you will cover each day right up to the exam date.

Here's a suggested study plan. It could easily fit into the week before the exam if you plan to study English every night. Otherwise you might extend it over two or three weeks. Yours may vary somewhat.

Session One (two hours): *Survey the material. Decide what literary concepts you need to relearn and which ones you need to review. List the course literature you'll review, and decide which pieces you need to spend the most time on.*

Session Two (two hours): *Review selected stories and related notes. Chart thematic connections.*

Session Three (two hours): *Review the novel and related notes. Connect themes to the stories. Predict possible thesis statements that you might be asked for the essay question.*

Session Four (two and a half hours): *Try some sample exam questions. Treat them like a real test – don't use notes or texts, do your best, write out answers fully, and observe time limits. Afterwards, review any trouble spots.*

Session Five (two hours): Review selected literary concepts, filling in the gaps of the knowledge that you discovered by writing the sample exam in Session Four. This will build your confidence.

Session Six (one to two hours): Do a final quick review. This should take you up to one or two nights before the exam.

4. Write about your feelings and experiences when taking tests. What was the best experience you ever had? What was the worst? What did you learn about test-taking strategies?

Obviously everyone's feelings about and experiences of taking tests will differ. The important thing is always to try and spend a few moments after an exam reflecting on the experience. Assess your stress level, trying to determine what was it that caused the most stress. Pinpoint, if you can, the times when you really began to feel relaxed and expansive, and simply allowed your ideas to flow onto the page without anxiety. Some people report that they're able to relax to the point where they produce answers that they didn't realize they knew. If you have been fortunate enough to experience this, try to recall what pre-exam preparations you made or what mindset you had that may have helped you get into this state of relaxed but heightened awareness.

5. Talk to friends, family, teachers, and other students to find out what their experiences are when taking a test. Ask anyone if they've developed strategies that help them remain calm and perform effectively in exam situations.

Borrow and try out any test-taking strategies you can learn from others! Some students have reported that the following strategies help them perform better during tests:

- *Get plenty of rest the night before.*
- *Avoid stimulants and tranquilizers, including excessive amounts of coffee.*
- *Don't drink or eat too much before the exam.*
- *Get to the exam site early so you aren't rushed.*
- *Decide ahead of time what spot in the exam room you will feel most comfortable in, and, if you can, select that spot.*
- *Don't talk too much to others just before the exam; their comments can confuse you and sometimes even shatter your self-confidence.*
- *Spend the first few minutes reading over the exam and establishing your time limits.*
- *Start with the easiest question.*

Can you think of other strategies?

6. How would you allocate your exam time in the following example? Assume you have two-and-a-half hours to complete the following exam:

- **Part A** consists of a short story to be read followed by four short-answer questions. (30 marks)
- **Part B** requires you to read a poem and answer two paragraph-response questions. (20 marks)
- **Part C** is a letter-writing assignment. (10 marks)
- **Part D** asks you to write an essay discussing a theme, using literature you've read in the course. (40 marks)

The total exam time is 150 minutes. The following timelines are suggestions only: Plan to spend forty-five minutes on Part A which is 30 percent of the total exam time, thirty minutes on Part B, or 20 percent of the total exam time, fifteen minutes on Part C, 10 percent of the total exam time, and sixty minutes on Part D, 40 percent of the total exam time. If you want, you can compress this slightly to ensure that you have time to go over the exam when you finish.

Section 3: Activity 2

Teaching Suggestions

After doing Questions 1, 2, and 3 you may wish to have students look at other exam questions, underlining the key question being asked in each one, discussing the expectations and information desired by the examiner, and speculating about how best to structure a written answer.

Get students to take their names off their exam answers to Questions 1, 2, and 3 on the story “Barney” and then have small groups of students read and grade a set of these student answers, assigning a 5 to the best and a 1 to the weakest. Repeat the process until each group of students has graded all the student answers in the class. Then have students themselves generate the criteria for what makes a clear, thoughtful exam answer to each of these types of questions.

Share the students’ personal responses by reading them aloud, having students swap their papers with a partner who responds in writing, or choosing some to show on the overhead projector for students to read and discuss. Students may still have difficulty understanding the need for fluency or ways to develop a personal response.

If after doing Question 6 students still have difficulty analysing and responding to a visual message, bring in more samples for them to try in a whole-class discussion led by you, in small groups, and in pairs. Highlight elements of the pictures for them to discuss. Help them to observe and interpret details as well as the meaning of the whole.

Questions 7, 8, and 9 are intended to assist the student in thinking and planning before plunging into the exam answer. The technique of summarizing ideas in an umbrella thesis-like statement to open the written answer is a difficult one to master. Students may need to practise writing introductory sentences for a few more sample exam questions. Generate more essay-type questions following the model here (state a broad literary theme, and pose a question about it asking students to apply literature and life experience to it). You might also have students generate these kinds of essay questions for use as samples by other students.

1. Try the first question in your sample exam using the procedure outlined in Step 3.

- Explain why Barney and the scientist are on an island and why they are alone.

Hint: Notice the command *explain*. It implies that you should clearly state how or why, and show causes where you can. Questions like this are designed to test your comprehension of the story and your ability to interpret clues. Be thorough, relevant, and as brief as possible.

Your written answer could briefly describe the scientist's apparent experiments with rat intelligence. You might speculate on reasons why the experiments are being conducted in such a secluded, isolated spot. You also should theorize about the circumstances leading to the dismissal of Tayloe, who apparently was the other scientist working with the narrator. You might point out clues in the story that show that Barney himself might have staged the poisoning attempt to hasten Tayloe's departure.

2. Try the next question, which tests your understanding of the story's ending as well as your ability to recognize the methods of foreshadowing.

- Show how the surprise ending is foreshadowed, or hinted at, in the story.

Hint: The command *show* usually means "describe, using reference to the literature." If you find more than one example of foreshadowing, use them all!

To answer this question, you need to understand the concept of foreshadowing; it consists of subtle hints presented in literature to give readers or viewers an idea of what will happen. You also need to have figured out the ending of "Barney" to answer this question; that is, the rat probably gnawed through the rope down the well, thus ensuring the scientist's death and then finished the journal himself. Barney's ultimate plan appears to be to spread his intelligence to other rats; hence his request for female rats.

You might believe that the clues leading to this conclusion include these:

- *Barney's successful framing of the unfortunate Tayloe, who seems to have figured out the rat's maliciousness*
- *Barney's capture of the important key, and his throwing it into the well as a means of luring the scientist into its depths*

- *Barney's huge interest in books which explains how he learned to use language*
- *Barney's attempt to chew through the rope from which the scientist was hanging*
- *the reference to the descent into the well as a life-threatening endeavour for the scientist when he says that Barney "may even have saved my life" by warning him about the fraying rope.*

Did you think of any others? Be sure when you present these examples that you don't begin telling the plot. Keep your descriptions of the examples short, and focus on how each one foreshadows the ending.

3. The third question is inviting you to interpret character traits and motives based on clues provided in the story.
 - Write a brief character sketch of **either** Barney **or** the scientist, using supporting details from the story.

A character sketch is a brief description of a character, which is usually more concerned with aspects of personality like behaviours, attitudes, values, and goals than physical appearances.



You must provide at least one example from the story to support each judgement you make about the character in such an answer. Choose the character about whom you think you could write the most detailed character sketch.

*Note that you are to choose only **one** character – the scientist or Barney – to write about. Choose the one you feel you know the most about, since it makes no difference to the examiner which character you write about.*

In a character sketch you don't need to spend time describing physical appearance of the character. Instead, focus on personality traits, giving brief examples from the story to substantiate your conclusions. All English 10 exam answers should be written in complete sentences and paragraphs, but the sample ideas listed here are shown in a chart to make it easier for you to read at a glance some suggested character traits that might be included in your paragraph answer:

Scientist (or Narrator)

- *is a loner (he works alone on an island)*
- *lives for his work (he makes reference to his “monastic life” and wanting “complete freedom” to carry on his work)*
- *is not too practical (shown by the fact that he has only one key for the important vault!?)*
- *is single-minded or egotistical (he refuses to listen to Tayloe’s warnings about Barney or suggestions of guinea pigs; he believes Tayloe is not as intelligent as himself)*
- *is gullible, not especially clever, or perhaps too focused on one thing to be aware of things going on (he believes Tayloe tried to poison Barney despite the clumsiness of the evidence; he doesn’t seem to realize just how intelligent Barney has become; he believes Barney tried to warn him about the rope breaking)*
- *likes Barney a lot (he gives the rat complete freedom; he thinks Tayloe was jealous of his affection for the Barney; he refuses to believe Barney capable of evil)*

Barney

- *is very intelligent (he has a “newly awakened intellectual curiosity”; he goes over the library books page by page; he makes the narrator worry that he’ll communicate his intelligence to other rats).*
- *hated, distrusted, or feared Tayloe (he had an antagonistic relationship with him; he also framed Tayloe to get rid of him)*
- *plans to communicate his intelligence to other rats (he asks in the last journal entry for female rats, probably to breed with them and produce more intelligent rats)*
- *is evil or perhaps just cold-blooded in his planning (he plots to get rid of the scientist by leaving him to die at the bottom of a well)*

4. Try this personal-response question, based on the story “Barney”:

The ending of the story “Barney” is tragic and scary. It occurs as a result of the scientist’s underestimation of the rat’s intelligence. Write about a time when you underestimated someone or something and were surprised.

Answers will vary a great deal. Here is one sample student response to this question:

It’s a terrible thing to underestimate a person’s capabilities. I’ll never forget the embarrassment I felt when I learned how much I had underestimated the intelligence of Ashley, a girl with cerebral palsy. Ashley began coming to our English class in September of this year, and we thought, oh great! Now the teacher is going to be forever helping this person and making us work with her when she can’t understand anything anyway.

I mean, what’s the use of putting people like that in with regular people? Ashley is confined to a wheelchair, and capable of only limited movement with one hand. She can’t talk, but makes short sounds. She communicates through a machine on the front of her wheelchair, on which she slowly and painfully types each word she wants to say, letter by letter.

Someone said that Ashley really liked to read and I remember laughing a bit at the thought of that. One day I overheard a lady talking to Ashley, quite rapidly, and Ashley kind of made choking sounds whenever the lady stopped talking. I figured that maybe she was just trying to make Ashley feel part of things, whether or not she really understood anything. Then one day in class, the teacher asked us all to freewrite about a time in our lives when we were hurt by something that happened. Some people read theirs aloud. Ashley’s assistant, who I guess was writing down whatever words Ashley typed on her machine, put up her hand to read it out. Oh god, I thought, here we go – what a way to embarrass the girl. But when she started reading, I just turned around in my chair and stared at Ashley. I wasn’t the only one, either, because lots of kids had their mouths hanging open.

When the aide finished reading, no one said a word. We just looked at this girl in a wheelchair, her mind inside imprisoned by her physical limitations. All I could think of was how awful it must be to go through life with everyone underestimating you. Here is what Ashley had written: “I am only hurt when people think that because I look stupid, I can’t think. But I have so much to say if only they will wait for me. The worst hurting is when they walk away.”

5. Here's a sample response question for you to try based on the poem "The Plowman" by Raymond Knister on page 117 of your text *Poetry in Focus*. Remember, read the poem slowly at least twice before starting to write.



In Knister's poem, the plowman cannot seem to plow a perfectly straight line, just as in life he finds that he must "look backwards" and that he has "swerved" from his hopes and goals. Choose one part of the poem that is meaningful to you and explain why.

Answers will vary because different people will choose different parts of the poem to write about. Here are two sample responses:

Sample A: The part I like the most in the poem "The Plowman" are the lines

*Someday, someday, be sure,
I shall turn the furrow of all my hopes
But I shall not, doing it, look backward.*

I think this is what many people hope for, including me. Like the plowman, I tend to keep "looking backwards" instead of forwards when I'm trying something new or going after a particular goal. I sometimes feel uncomfortable or pressured with the challenge of new things, or feel afraid, or I start second-guessing myself, wondering if I'm really doing the right thing. Sometimes I talk myself right out of following through on a plan of action just because I get scared and start "looking backward." This is exactly what happened to my dream of being a lifeguard. I was a great swimmer, and everyone encouraged me to upgrade my training and try out for the job. But the lessons were hard (and held at 6:30 a.m.) and I got discouraged. Instead of staying positive and looking ahead, I just decided what was the use? Someday I want to turn the plow of my hopes down the furrow that leads me to lifeguarding, and this time I won't give up.

Sample B: To me, the most meaningful lines in Knister's poem "The Plowman" are as follows:

*And care not for the skies or upturned flowers,
And at the end of the field
Look backward
Ever with discontent.*

These lines remind me of my father. He just kept on plowing through life, working every day and shutting himself up in his study every night after dinner. He never had time for fun; he never ever would do anything unless it was planned two weeks in advance; he was always impatient with people who made mistakes; and he always got upset if someone interrupted his precious schedule. I don't ever remember my father being terribly satisfied with what he accomplished at work or with us kids. He always demanded more, and we always wished he would lighten up and maybe look at the "skies and upturned flowers" for once. But just like that miserable plowman, my father followed his little furrow to the day he died.

6. Using the procedure just outlined for examining a picture, try the following sample question:

Study the picture presented. What mood is created by this picture? What visual elements in the picture contribute to this mood?



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Here is a sample response to the photograph:

I think the mood in this photograph is one of exuberance and love of life. The picture shows a child – a boy, I think – jumping for joy. The time is dusk; the sun is just going down.

The photographer has used a number of techniques to create this feeling of exuberance. Perhaps the most obvious of these is the low camera angle used. This creates the sensation that the child is larger than life. Judging from the height of his jump, I'd say he's using a trampoline, but we aren't shown this; the result is that the child appears suspended in the air above the earth, as though he's flying. His arms – spread wide open like wings – increase this effect.

Another technique which contributes to this effect is the placement of the boy right in the centre in the picture. This increases our impression of his importance. He's the only powerful vertical line in the photo and vertical lines generally create a feeling of strength and power.

The photographer's use of light is also important. The sun is setting behind the child to the left. The effect is that he's silhouetted against the sky. There's a slight edge of light around his dark outline, increasing our feeling that this boy is special. The effect gives him a glowing, magical nature.

Altogether I find this a powerful picture. Looking at it makes me feel happy and alive. The photographer has combined the elements and techniques I've outlined above to enhance the impact of the photograph.

7. First, brainstorm ideas and associations, starting with the literature of the course. Remember your focus is on the things that cause self-discovery so you'll probably find yourself writing about the experiences that trigger characters' insights into themselves. (You might want to jot your ideas in a list, a cluster, a piece of freewriting, or another prewriting method you enjoy using.)

Some literature in this course that may work as examples for this question are listed here:

- **"The Friday Everything Changed":** *Miss Ralston is forced to examine her practice of letting the boys always carry the water by an unexpected question which challenges this custom.*
- **"The Sea Devil":** *A frightening brush with death causes the protagonist to respect the power of nature and to realize his own limitations.*
- **"The Parsley Garden":** *Al must face his weakness and take responsibility for his own actions when he is caught shoplifting.*
- **"The Interlopers":** *Two men who are enemies have to re-examine their lifelong feud when a fallen tree traps them both in the forest.*
- **To Kill a Mockingbird:** *Jem is forced to look closely at himself, his values and the world around him as he watches his father stand up for his beliefs through a crisis.*

Can you find any other literature that are relevant to this question?

8. a. Now look into your own personal experiences, especially those that caused a revelation about yourself. Is there a particular experience of your own that comes to mind that you might use to answer the question? Jot down a description of this experience on the lines provided. Remember as many significant details about that experience as you can.

Any experiences you've had that caused you to take a good honest look at who you are and what your relationship is to the world will work as supporting evidence for this exam answer. Think of moments when you've had a sudden revelation perhaps caused by a question or comment from someone that hit home. Or perhaps you've lived through a crisis or tragedy that taught you a lot about yourself. Maybe you watched someone else survive an ordeal that made you look at your own qualities.

- b. After describing the experience, try to put into words what you learned about yourself from it.

Answers will, of course, vary. Did you have trouble expressing in words what you learned?

9. You can do better than these examples. You might start with the actual exam question words and then complete the question like this: “What causes people to look into themselves is/are...” Now write the opening sentence to the introduction of your essay on the lines provided.

Many possibilities will work here. The best statements opening an exam composition are the ones that state a definite opinion in response to the actual question. The key question is “What causes people to look more closely at themselves and learn the truth?”

Here are some sample opening sentences for essay answers:

- *Stressful, external events are what often cause people to look inside themselves.*
- *Many people develop a solid, safe image of themselves until someone else challenges that image directly.*
- *People never really learn the truth about themselves until their values are put to the test.*

Can you think of other ways to start off your composition?

Section 3: Activity 3

Teaching Suggestions

Have students exchange their Journal responses about the experience of completing this course. They may enjoy discussing the benefits and disadvantages of learning English 10 at a distance, and even try proposing modifications, additional resources, and more helpful “interventions” for the learning facilitator.

If several students are intending to pursue English 20, have them pull out their Master Glossaries and go through the various terms and concepts together while they are all still fresh in their minds. They may wish to add notations and examples to their glossaries at this time.

Students enjoy comparing goals. Have them work in pairs or small groups to brainstorm ways to achieve their own goals in the five language-skill areas.

If time permits try some of the exercises mentioned in this activity:

- Have students begin a reading or viewing record in class, listing names of books and films experienced in English 10.
- Have them start a vocabulary list in the last few days of class.
- Visit an elementary classroom, or invite children into class, team them with your students, and have students read aloud.
- Have students begin a personal journal in the last few weeks of the course and discuss after a few days when, where, and what they found themselves writing.
- Have them make a list of “Books I Want to Read” and “Movies I Want to See”; then devote a class or two to discussions about movies or books where students can share their favourites and motivate others to see or read them.
- As a class, try out the viewing exercise of watching a TV show and then critiquing it.

To start, take another look at those skill-rating charts you completed in Section 1 of this module. You should be able to see at a glance those language skills that you feel need the most improvement.

Choose two skills in each area that you would most like to work on over the next six months and write them out on the lines provided.

Here is one student’s list of personal goals for future skill development. Yours will likely vary.

Reading: • *Use skimming and scanning when appropriate.*
 • *Use effective strategies to read complex material.*

Writing: • *Use clear, functional prose for utilitarian writing.*
 • *Write a convincing argument to support a clear position.*

Listening: • *Use good listening techniques.*
 • *Distinguish between fact and opinion in listening.*

Speaking: • *Advance ideas in small groups; summarize main points.*
 • *Express thoughts clearly in speech.*

Viewing: • *Recognize effects of camera angles, framing, and other such techniques.*
 • *Recognize the use of sound in film to create atmosphere and communicate content.*

Section 3: Follow-up Activities

Extra Help

Teaching Suggestions

If students have trouble with “constantly risking absurdity”, try a few more examples. Have the students read a poem on their own from *Poetry in Focus*; then have them try two or three open-response questions. Share their answers among the group.

Give students more examples of exam questions using the terms in Question 2 (draw samples from old English exams or even from written-answer questions on social studies or science exams). Have students interpret in their own words the expectations of the examiners according to the wording of the question. Also have students speculate as to the concepts or skills being tested in each question.

1. You'll now read a piece of **sight literature** to give you additional practise for the first kind of exam question. Spend lots of time first reading and making sense of the poem in your own way before plunging into the questions. However, reading through the questions may help your understanding of the poem.

Read the poem “constantly risking absurdity” by Lawrence Ferlinghetti on page 133 of your text *Poetry in Focus*; then answer the following questions:

Here are some ideas for your answers. Naturally, other responses are possible.

- a. According to this poem, why is a poet like an acrobat?

The poet is like an acrobat because he or she takes a risk every time a poem is created. The poem might end up silly, rather than tense and suspenseful, just as an acrobat may fail to inspire fear and excitement in his or her audience. Both poet and acrobat rely on perfect balance to survive. The poet must balance images, symbols, sounds, and realism on the tightrope of truth. Just as the tightrope walker catches the trapeze artist who leaps off the swing into his arms, the poet that Ferlinghetti describes must catch Beauty, who may just as easily slip through his grasp.

- b. The poem is an extended metaphor, comparing the activities of a tightrope walker and trapeze artist to the process of creating poetry. Choose **one** part of this comparison that you think is particularly effective and explain why you find it so.

You may have chosen the comparison of the acrobat's ladder to the poet's ladder of “rime,” or the acrobat's foot tricks with the poet's “bag” of poetic techniques that are not substantial enough to stand on their own. You may have referred to the poet's high wire of “truth” upon which he or she must carefully balance or the comparison of the poet to a trapeze artist trying to catch “beauty” when she leaps off her high swing. Any others?

- c. Have you ever felt like a high-wire acrobat when you're writing poetry? Describe your own process of creating a poem, and show whether you feel any parts of Ferlinghetti's poem apply to you.

Answers will vary. Have you ever felt you were taking a risk when writing a poem? Have you ever felt that you were just shuffling through words and images and somehow missing the real truth? Have you ever felt you were trying to achieve a perfect balance? Have you ever felt like a "super realist"? Have you ever felt you were "risking absurdity" when writing a poem?

2. Here's a list of commands that could appear in English 10 exam questions. For each one briefly explain what you think it asks a student to do.

Discuss: *Talk about an issue in writing; examine, analyse carefully, present considerations on both sides of the issue, and be sure to support everything you say with specific examples and illustrations.*

Explain: *Interpret and clarify something, stating the "how" and "why." Be clear and well organized, leaving out anything redundant. Be thorough.*

List: *Present a series of ideas as concisely as you can.*

Outline: *Describe the main points of something, leaving out minor details; be sure to present the information very systematically.*

Describe: *Use narrative, imagery, and other "showing" details to sketch or characterize something.*

Compare /Contrast: *Examine two or more things to find similarities. Differences can also be mentioned, although compare usually means to stress resemblances. If the question states contrast only, stress differences.*

Trace: *Describe the progress or development of something from its point of origin.*

Enrichment

Teaching Suggestions

Students really enjoy developing thoughtful or original questions about literature. Have them try this exercise with poems or short pieces chosen from their texts. Discuss the questions as a class, or in small groups. Choose the most interesting two questions to bring before the whole class.

1. Here's some more practise for answering the essay question on your English 10 exam. Try writing **only** the opening sentence of the essay you would write in response to the following exam question:

The family often has a strong influence on our emotional and psychological responses to ourselves, to others, and to life. **What kind of influence can a family have on an individual's development?**

Discuss this idea in an essay, referring to literature you've studied and your own personal experiences to support and develop your answer.

Remember that the opening sentence should answer the question directly. To write a good opening sentence, you must first spend time thinking about the ideas you'll develop in your essay; then try to summarize them in one statement.

Write your sentence on the lines provided.

Everyone's opening sentence will, of course, be different depending on the sort of ideas each person intends to develop. Here are some sample opening sentences for the answer to this exam question:

- *A family influences an individual's development by nurturing, restricting, or both.*
- *A person's family can sometimes destroy that person's independence and self-esteem, often unintentionally.*
- *Some people never develop the ability to love and care for others as a result of their family's influence while they were growing up.*

Do you have other ideas? There's a myriad of possibilities. Each of these statements expresses a definite opinion in response to the exam question. The writer's task is then to defend this opinion with a well-developed and supported argument using examples drawn from the literature in English 10 and from personal experience.

- One of the best ways to prepare for an exam in which you're asked to respond to literature is to anticipate the kind of questions that will be asked. Refer again to the poem "constantly risking absurdity" on page 133 of your text *Poetry in Focus*. Then develop five questions that **you** would ask if you were to test students on their personal understanding of this poem and their ability to relate its meaning to their own lives.

An even better way to practise reading and responding to literature is to swap your questions with a partner; then you each write answers to the other person's questions. You may be surprised about what thoughts your questions stimulate!

Write your five questions here:

For suggested questions, refer to Question 1, Extra Help of this section. Additional question ideas are listed here:

- How is a poet a "little charleychaplin man"?
- Who are the "sea of faces" for a poet? Why does a poet balance "on eyebeams"? What does the line "paces his way / to the other side of day" refer to?
- Is it true that a poet risks death as well as absurdity? How?

Of course, any questions that you think will spark a fruitful and interesting discussion are fine. Remember, teachers who put exams together design questions that will challenge readers to find patterns in the literature, to make comparisons, to notice important details they may have missed, to interpret symbols and images, and to relate elements in the piece to the overall meaning.

25

Section 3: Assignment

- Answer the following question in a fully developed essay.

Self-discovery is a process in which people find out who they really are and how they fit into the rest of society and the world. **What causes people to look more closely at themselves and learn the truth?** Discuss this idea in an essay, referring to literature you have studied and your own personal experiences to support and develop your answer.

Choose your selections from relevant short stories, novels, plays, poems, other literature, or films you have studied in English 10. You may choose to discuss more than one selection.

Focus your composition on the topic. Provide only those details that support your main idea.

Organize your composition so that your ideas are clearly and coherently developed. Decide on an appropriate method of introducing, developing, and concluding your composition. Support your ideas with appropriate and specific detail. (**Caution: Do not present a plot summary.**)

Revise and **proofread** your composition carefully.

Your mark will be based on the following criteria:

- total impression
- thought and detail
- organization
- style
- mechanics (spelling, grammar, punctuation)

Evaluation Suggestion

The essay, worth twenty marks, can be graded according to the Marking Sheet for Essays on page 123 of the *Senior High Language Arts Teacher Resource Manual* or any similar marking guide that is applied systematically. The answer should directly address the question of reasons for and causes of self-discovery. A satisfactory response will open with a statement that summarizes the student's answer to the bolded question.

2. In Section 3: Activity 3 of this module you wrote a piece in your Journal describing your experiences taking English 10 through distance learning. Copy your entry on the response pages provided.

Evaluation Suggestion

This assignment, worth five marks, is intended to show the student's final level of fluency and clarity of expression in expressive writing, as well as to provide helpful information for learning facilitators, future course designers, and assignment markers regarding students' experiences taking this particular course. Use the Scale for Evaluation of Expressive Language to grade this assignment.

SCALE FOR EVALUATION OF EXPRESSIVE LANGUAGE

- (5) The writer's thoughts are perceptive and original. The content is detailed thoroughly or philosophically. The writer's purpose is self-evident with a clear and consistent voice throughout. The organizing principle is well selected and makes the ideas easy to follow. The writer has selected language which reflects thoughtful creativity.
- (4) The writer's thoughts are perceptive but not particularly original. The content is clearly detailed. The writer's purpose is clear with a consistent voice throughout. The organizing principle is easy to follow. The writer's selection of language is appropriate.
- (3) The writer's thoughts lack originality and the content needs to be more completely developed. The writer's purpose is not always clear and the voice, while present, is not always easy to follow. The writer's selection of language is appropriate but often vague or general.
- (2) The writer's thoughts are inconsistent or unconnected, but appear generally related to the purpose. However, the writer doesn't really understand the needs of the audience so that the content is inappropriate or very disconnected. The writer's sense of purpose is not clear throughout and the selection of languages is often flawed or inappropriate.
- (1) The writer's thoughts are not at all clear. The selection of detail is confusing and conflicting. The writer seems to have little understanding of the task and the language selection is inaccurate and inappropriate.
- (OT) Off Topic: The response itself has little or no connection to the purpose of the assignment.
- (INS) Insufficient: Response is too short to be marked.

Final Test

There are two copies of the final test: the teacher's copy which includes a marking guide, and the student's copy which is perforated and designed for photocopying and possible faxing.

Note:

The student's copy and the teacher's copy of this final test should be kept secure by the teacher. Students should not have access to this test until it is assigned in a supervised situation. The answers should be stored securely and retained by the teacher at all times.

ENGLISH 10

FINAL TEST

GENERAL INSTRUCTIONS

YOU HAVE $2\frac{1}{2}$ HOURS TO COMPLETE THIS EXAMINATION.

TOTAL MARKS: 100

PART A: Response to Literature – 35 marks

PART B: Response to Visual Communication – 20 marks

PART C: The Essay – 45 marks

Be sure you understand the following points before you begin work on the examination.

- Read the **WHOLE** examination before you start writing.
- Follow the instructions carefully.
- Complete **ALL** sections; note carefully where you are given a choice of assignments.
- Space is provided in this booklet for planning and drafting and for your revised work. Please write your revised work in blue or black ink.
- You may use an English-language dictionary and a thesaurus, but you may not use any other reference materials.
- Budget your time carefully: suggested times are given for each section as a guideline for you.

Value **PART A: RESPONSE TO LITERATURE****35**

Suggested time: 55 minutes

Read the excerpt from the short story "The Father" by Hugh Garner, reprinted here. Then answer the questions that follow it.

THE FATHER

It wasn't the boy who gave him the invitation, but the boy's mother, his wife. Somehow even a little thing like this had become a shameful chore that the boy had avoided. Over the past year or two father and son had drifted apart, so that a strange shame and embarrassment colored every event that brought them into contact.

His wife had waited until the children had gone out after supper, the boy to play baseball and his older sister to run and scream with other teenagers in the schoolyard. Then she had said, "Johnny wonders if you'll go to the Boy Scout meeting with him tomorrow night?"

It was on the tip of his tongue to say, "Scout meeting! What do I look like?" Instead he asked, "Why, what's on there?"

"It's a father-and-son banquet," she said.

"Why didn't Johnny ask me to go?"

"You know he is – I guess he was too shy," she answered.

"Too shy! Too shy to ask his own father to go somewhere?"

"Well, I guess he was afraid you'd say no," she said.

"I'll think it over," he said grudgingly, knowing that he owed it to the boy, and also feeling that it might be a way of overcoming the barrier that had sprung up between them.

He didn't look forward to an evening spent in the company of a bunch of professional fathers, who were "real pals" to their sons. He had seen them making a nuisance of themselves, unable or unwilling to let their kids lead their own lives. They went swimming with their children, tried to umpire their ball games, and wrongly explained the displays at the museum and the animals at the zoo. He wouldn't normally mix with such men, but it was probably a big event for the boy, and it only happened once a year.

He poured himself a small drink and sat before the TV set, thinking of the coolness between him and his son and trying vainly to pinpoint its beginning. He knew that most of the time he was too preoccupied with other things to pay much heed to the boy's activities, but he had dismissed his misgivings with the thought, "He's only a twelve-year-old who wants to be left alone."

Over his drink he remembered the times he had been too harsh with the boy, and the times he had been curt and impatient. And with a feeling of angry revulsion he remembered siding with the teacher when he had been called to the school to discuss the boy's bad marks in reading. The principal had intimated that the boy's slowness might be caused by tensions in the home, but this he had vehemently denied. When the teacher had suggested keeping the boy in the same grade for a second year, he had acquiesced willingly, wanting only to get away from the place. The boy had looked up at him, bitten his lower lip, and had left the principal's office. From then on their distance one from the other was greater than ever.

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"You'd better eat," she said. "You've got to be at your best tonight."

"I'll be at my best, don't worry. I have a couple of drinks with a customer, and you're ready to shove me in an institution."

After he had bathed and shaved he put on his best suit. Though he had only contempt for scoutmasters, he was anxious to create a good impression for the sake of the boy. His suits were getting tight, as were the collars of his shirts. It was sitting at a desk all day did it, and not walking anywhere any more. At the end of the war he had been lean and tough, but now he was middle-aged, fat, with his hair thinning fast on top.

He went downstairs and waited in the living room for the boy. The food his wife had pushed on to him had destroyed the glow from the pre-dinner drinks, so he poured himself a tall one for the road. From upstairs came the sound of his wife and son having their usual spat about the boy combing his hair. Though his wife and children quarrelled often, there was no tension between them at all.

The boy came down, wearing a pair of flannels and a blazer.

"Where's your scout uniform, Johnny?" he asked.

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"I'll bet most of the other kids'll be wearing theirs."

The little boy shrugged.

His wife said, "Leave him alone, John. The reason he isn't wearing his uniform is that he only has half of it."

He couldn't remember how the boy had been dressed on Scout Night.

"Why hasn't he got the whole thing?" he asked his wife angrily. "We're not on the welfare, are we? Surely we could spend a few dollars for a complete scout uniform."

"Yes, but after you bought him the hockey pads and the rifle last Christmas he was afraid to ask you for anything else. He has the pants, belt and shirt, and all he needs is the neckerchief--"

"Afraid to ask me! That's all I hear around this place. What's the matter with this family anyway? God knows what the neighbors must think of me."

"There's no use getting angry," his wife said. "He'll have the whole uniform before long. He doesn't really need it tonight."

"Jimmy Agnew and Don Robertson aren't going to wear their uniform," the boy said, trying to mollify him.

He wondered angrily if the scoutmaster thought he was too cheap to buy the boy a uniform. Probably he said to his assistants, "It's too bad about little Johnny Purcell, isn't it? There's a kid been coming here for four months now and he still hasn't got a uniform." He felt a twinge of indigestion as he pictured the scoutmasters -- a couple of big sissies running around in short pants playing woodsmen.

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The boy strode along beside him, his hands shoved deep into his pockets, even now managing to convey the distance that separated them. He wanted to get the boy into conversation, but could think of nothing to talk about that wouldn't sound wooden and contrived. He knew there must be a common plane of interest somewhere if he only knew what it was. The boy seemed content to walk along in silence, so he retreated into his own thoughts as they entered the business street that led to the church.

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"Just two more in the regular schedule, one with the Eskimos tomorrow night, and one on Saturday with the Cardinals."

Well, the team wasn't the Tigers, Eskimos or Cardinals. He tried without success to think of the names of the other teams in the league. When they got home he'd have to take a peek at the name on the sweater.

They walked the rest of the way to the church in silence.

A young man in a clerical collar greeted them at the door to the parish hall, introducing himself as Mr. Redpath, the curate.

"My name's John Purcell," he said, smiling and shaking the curate's hand.

"How do you do. Though I know Johnny, and also Mrs. Purcell and your daughter Joanne, this is the first time I've had the pleasure of meeting you, I believe."

"Yes it is."

He was a little put out to discover that his family had a life separate from his. Of course they went to church fairly regularly, while he never went at all. When he was asked if he attended church he always answered, "Not since I was marched there with the army."

The young curate didn't seem to know what to do now that they had been introduced. He turned to the boy and asked, "How is the swimming coming along, Johnny?"

"Fine, Mr. Redpath."

The curate said, "He's going to be a great swimmer someday, is your son."

"Yes, I know," he answered. Though he was aware that the boy had been going two nights a week to a neighborhood high school pool, he had never thought of him being an exceptional swimmer. He seemed to know less about the boy than anyone.

They were interrupted by the appearance of the scoutmaster, a very tall man with glasses, wearing a Boy Scout shirt and long khaki trousers.

Mr. Redpath said, "Mr. Purcell, I'd like you to meet Bob Wooley, the scoutmaster."

"How do you do," he said, putting out his hand. He noticed the two Second World War medal ribbons on the man's left breast, and knew the scoutmaster had never left the country.

The man peered at him as he took his hand. "I'm sorry, I didn't catch the name," he said.

"Purcell," he told him, his smile frozen on his lips.

"Oh yes, Johnny Purcell's father!"

He managed an amiable nod, but decided that the scoutmaster had come up to expectations.

"Well, Mr. Purcell, I have a disagreeable duty to perform," the man said, pulling a sheaf of tickets from the pocket of his shirt. Holding out two of them he said, "That will be three dollars please," giggling at the curate.

He decided to get into the spirit of the thing, and as he reached for his wallet he said, "Three dollars! Why I could have taken Johnny to a burlesque show for less than that."

The curate and the scoutmaster snickered politely, but he noticed them exchange significant glances. He handed over the money and pocketed the tickets.

"Right upstairs, Mr. Purcell," Redpath said, his tone much cooler than it had been.

When he looked around for the boy, he found he had disappeared, and he climbed to the banquet hall alone.

1. Describe the character of the father as you find it to be from these first few pages of the story. Don't forget to go beyond physical appearance to describe such things as the character's personality, behaviour, attitudes, likes and dislikes, thoughts and feelings, and values or goals. Be sure to support your statements with references to the story.

¹ McGraw-Hill Ryerson Limited for the excerpt from "The Father" by Hugh Garner © 1968. Reprinted by permission of McGraw-Hill Ryerson Limited.

PART A: RESPONSE PAGE**1. Evaluation Suggestions**

Students' character descriptions should be thorough, and contain references to the excerpt to support their interpretations. Characteristics of the father may include some of the following:

- *He scorns scouting and the adult males who are involved in it.*
- *He doesn't know much about his son's interests and hobbies, nor does he seem to care – at least not until he has to make conversation with the boy.*
- *He seems to care more about his appearance and what others think about him than about his son.*
- *He has a quick temper, and members of his family seem afraid of him.*
- *He drinks alcohol to help handle stressful situations.*
- *Unlike the other members of his family, he doesn't attend church.*

Rough Work

(Marks will not be given for work done on this page.)

PART A: RESPONSE PAGE

PART A: RESPONSE TO LITERATURE: THE SHORT STORY

2. What do you predict will happen at the Boy Scout banquet? Write a summary of your prediction of how the rest of the story will unfold. Show why you think events will happen this way.

PART A: RESPONSE PAGE**2. Evaluation Suggestions**

To evaluate students' predictions use the Scale for Evaluation of Expressive Language that appears at the end of Module 1 in this Learning Facilitator's Manual.

Statements of prediction ought to show a good understanding of the excerpt and should be supported with references to the excerpt itself.

Rough Work

(Marks will not be given for work done on this page.)

PART A: RESPONSE PAGE

Value

PART B: RESPONSE TO VISUAL COMMUNICATION

20

Suggested time: 25 minutes

Examine the photograph below and respond to the questions that follow it.



Photo Search Ltd.

1. What mood is created by this photograph? Explain some of the visual elements of the picture and techniques used by the photographer that help create this mood.

PART B: RESPONSE PAGE

1. Evaluation Suggestions

Responses must show a sensitivity to the photograph's mood and should be defended by specific references to the photograph. Adjectives students will likely use to describe the mood include words like these:

- *peaceful*
- *relaxed*
- *laid-back*
- *restful*
- *happy*

In describing visual elements and techniques, students should make reference to things like the strong horizontal lines, balanced composition, bright lighting, and camera angle.

Rough Work

(Marks will not be given for work done on this page.)

PART B: RESPONSE PAGE

PART B: RESPONSE TO VISUAL COMMUNICATION

2. Based on your own experience, write a brief personal response to this photograph that deals with the pleasures of lying back and enjoying a peaceful time out of doors.

PART B: RESPONSE PAGE**2. Evaluation Suggestion**

To evaluate student responses use the Scale for Evaluation of Expressive Language that appears at the end of Module 1 in this Learning Facilitator's Manual.

Rough Work

(Marks will not be given for work done on this page.)

PART B: RESPONSE PAGE

Value**PART C: THE ESSAY****45**

Suggested time: 70 minutes

Choose **one** of the following topics and write an essay in response to it, remembering to back up the points you make with specific examples and references..

Be sure to indicate your choice of topic; if you write on both topics, only the first will be graded.

Topic 1

One of the topics occurring in literature you studied in this course was characters' fears of the unknown. Sometimes the characters use imaginative explanations to explain the thing they fear. Sometimes their fear affects their behaviour in constructive or destructive ways. Write an essay about fear of the unknown, drawing examples from your own personal experiences and from pieces of literature you studied in this course.

Topic 2

In many of the works of literature you read in this course one or more characters believes in values different from those governing the community in which they live. These characters stand up for what they believe and sometimes challenge the people around them. Write an essay discussing people who stand up for their personal beliefs even when they are different from the beliefs of others. Choose examples from your own personal experiences and from pieces of literature you studied in this course.

PART C: RESPONSE PAGE

I am writing on Topic ____.

Evaluation Suggestions

*Grade students' essays according to the Marking Sheet for Essays on page 23 of the **Senior High Language Arts Teacher Resource Manual**, May 1991 or any similar marking guide. Whatever guide you use, be sure to mark for content, organization, style, and mechanics. Answers should reveal an understanding of the topic, a familiarity with the literature studied in this course, and an ability to structure a response in a well-written, clearly organized essay.*

Rough Work

(Marks will not be given for work done on this page.)

PART C: RESPONSE PAGE

Rough Work

(Marks will not be given for work done on this page.)

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Rough Work

(Marks will not be given for work done on this page.)

PART C: RESPONSE PAGE

ENGLISH 10

FINAL TEST

GENERAL INSTRUCTIONS

YOU HAVE $2\frac{1}{2}$ HOURS TO COMPLETE THIS EXAMINATION.

TOTAL MARKS: 100

PART A: Response to Literature – 35 marks

PART B: Response to Visual Communication – 20 marks

PART C: The Essay – 45 marks

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- Read the **WHOLE** examination before you start writing.
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Value **PART A: RESPONSE TO LITERATURE**

35 Suggested time: 55 minutes

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"Yes, but after you bought him the hockey pads and the rifle last Christmas he was afraid to ask you for anything else. He has the pants, belt and shirt, and all he needs is the neckerchief--"

"Afraid to ask me! That's all I hear around this place. What's the matter with this family anyway? God knows what the neighbors must think of me."

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He managed an amiable nod, but decided that the scoutmaster had come up to expectations.

"Well, Mr. Purcell, I have a disagreeable duty to perform," the man said, pulling a sheaf of tickets from the pocket of his shirt. Holding out two of them he said, "That will be three dollars please," giggling at the curate.

He decided to get into the spirit of the thing, and as he reached for his wallet he said, "Three dollars! Why I could have taken Johnny to a burlesque show for less than that."

The curate and the scoutmaster snickered politely, but he noticed them exchange significant glances. He handed over the money and pocketed the tickets.

"Right upstairs, Mr. Purcell," Redpath said, his tone much cooler than it had been.

When he looked around for the boy, he found he had disappeared, and he climbed to the banquet hall alone.

1. Describe the character of the father as you find it to be from these first few pages of the story. Don't forget to go beyond physical appearance to describe such things as the character's personality, behaviour, attitudes, likes and dislikes, thoughts and feelings, and values or goals. Be sure to support your statements with references to the story.

PART A: RESPONSE PAGE

[illegible]

(There is more room for your answer on the next response page.)

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

Rough Work

(Marks will not be given for work done on this page.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Date _____

PART A: RESPONSE TO LITERATURE

2. What do you predict will happen at the Boy Scout banquet? Write a summary of your prediction of how the rest of the story will unfold. Show **why** you think events will happen this way.

PART A: RESPONSE PAGE

2.

(There is more room for your answer on the next response page.)

Name of Student

Student I.D. #

Name of School

Date

Rough Work

(Marks will not be given for work done on this page.)

PART A: RESPONSE PAGE

[illegible]

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

Value

PART B: RESPONSE TO VISUAL COMMUNICATION

20

Suggested time: 25 minutes

Examine the photograph below and respond to the questions that follow it.



PHOTO SEARCH LTD.

1. What mood is created by this photograph? Explain some of the visual elements of the picture and techniques used by the photographer that help create this mood.

PART B: RESPONSE PAGE

1.

(There is more room for your answer on the next response page.)

Name of Student

Student I.D. #

Name of School

Date

Rough Work

(Marks will not be given for work done on this page.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Date _____

PART B: RESPONSE TO VISUAL COMMUNICATION

2. Based on your own experience, write a brief personal response to this photograph that deals with the pleasures of lying back, and enjoying a peaceful time out of doors.

PART B: RESPONSE PAGE

2.

(There is more room for your answer on the next response page.)

Name of Student

Student I.D. #

Name of School

Date

Rough Work

(Marks will not be given for work done on this page.)

Value**PART C: THE ESSAY****45**

Suggested time: 70 minutes

Choose **one** of the following topics and write an essay in response to it, remembering to back up the points you make with specific examples and references.

Be sure to indicate your choice of topic; if you write on both topics, only the first will be graded.

Topic 1

One of the topics occurring in literature you studied in this course was characters' fears of the unknown. Sometimes the characters use imaginative explanations to explain the thing they fear. Sometimes their fear affects their behaviour in constructive or destructive ways. Write an essay about fear of the unknown, drawing examples from your own personal experiences and from pieces of literature you studied in this course.

Topic 2

In many of the works of literature you read in this course one or more characters believes in values different from those governing the community in which they live. These characters stand up for what they believe and sometimes challenge the people around them. Write an essay discussing people who stand up for their personal beliefs even when they are different from the beliefs of others. Choose examples from your own personal experiences and from pieces of literature you studied in this course.

PART C: RESPONSE PAGE

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(There is more room for your answer on the next response page.)

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

Rough Work

(Marks will not be given for work done on this page.)

Rough Work

(Marks will not be given for work done on this page.)

PART C: RESPONSE PAGE

(There is more room for your answer on the next response page.)

Name of Student _____

Rough Work

(Marks will not be given for work done on this page.)

PART C: RESPONSE PAGE

[illegible]

Total: _____
100

END OF FINAL TEST

Name of Student _____	Student I.D. # _____
Name of School _____	Date _____

This is a course designed in a new distance-learning format, so we are interested in your responses. Your constructive comments will be greatly appreciated so that a future revision may incorporate any necessary improvements.

TEACHER QUESTIONNAIRE FOR ENGLISH 10

Teacher's Name _____ Area of Expertise _____

School Name _____ Date _____

Design

1. The modules follow a definite systematic design. Did you find it easy to follow?

☐ Yes ☐ No If no, explain.

2. Did your observations reveal that the students found the design easy to follow?

☐ Yes ☐ No If no, explain.

3. Did you find the Learning Facilitator's Manual helpful?

☐ Yes ☐ No If no, explain.

4. Part of the design involves stating the objectives in student terms. Do you feel this helped the students understand what they were going to learn?

☐ Yes ☐ No If no, explain.

5. The questions in the Module Booklet are to help clarify and reinforce the instructional materials. The answers were placed in the Learning Facilitator's Manual. Did this design prove helpful?

☐ Yes ☐ No If no, explain.

6. Did the Follow-Up Activities prove to be helpful?

☐ Yes ☐ No If no, explain.

7. Were students motivated to try these Follow-Up Activities?

☐ Yes ☐ No If no, give details.

8. Suggestions for computer and video activities are included in the course. Were your students able to use these activities?

☐ Yes ☐ No Comment on the lines below.

9. Were the assignments appropriate?

☐ Yes ☐ No If no, give details.

10. Did you fax assignments?

☐ Yes ☐ No

11. If you did fax, did you get satisfactory results from using this procedure?

☐ Yes ☐ No If no, give details.

Instruction

1. Did you find the instruction clear?

☐ Yes ☐ No If no, give details.

2. Did your observations reveal that the students found the instruction interesting?

☐ Yes ☐ No If no, give details.

3. Did you find the instruction adequate?

☐ Yes ☐ No If no, give details.

4. Was the reading level appropriate?

☐ Yes ☐ No If no, give details.

5. Was the workload adequate?

☐ Yes ☐ No If no, give details.

6. Was the content accurate and current?

☐ Yes ☐ No If no, give details.

7. Did the content flow consistently and logically?

☐ Yes ☐ No If no, give details.

8. Was the transition between booklets smooth?

☐ Yes ☐ No If no, give details.

9. Was the transition between print and media smooth?

☐ Yes ☐ No If no, give details.

Additional Comments

When you have completed this questionnaire,
please mail it to the following address:

Design Department
Alberta Distance Learning Centre
Box 4000
Barrhead, Alberta
T0G 2P0



L.R.D.C.
Producer

English 10

9EN10T10

FIRST EDITION
1992